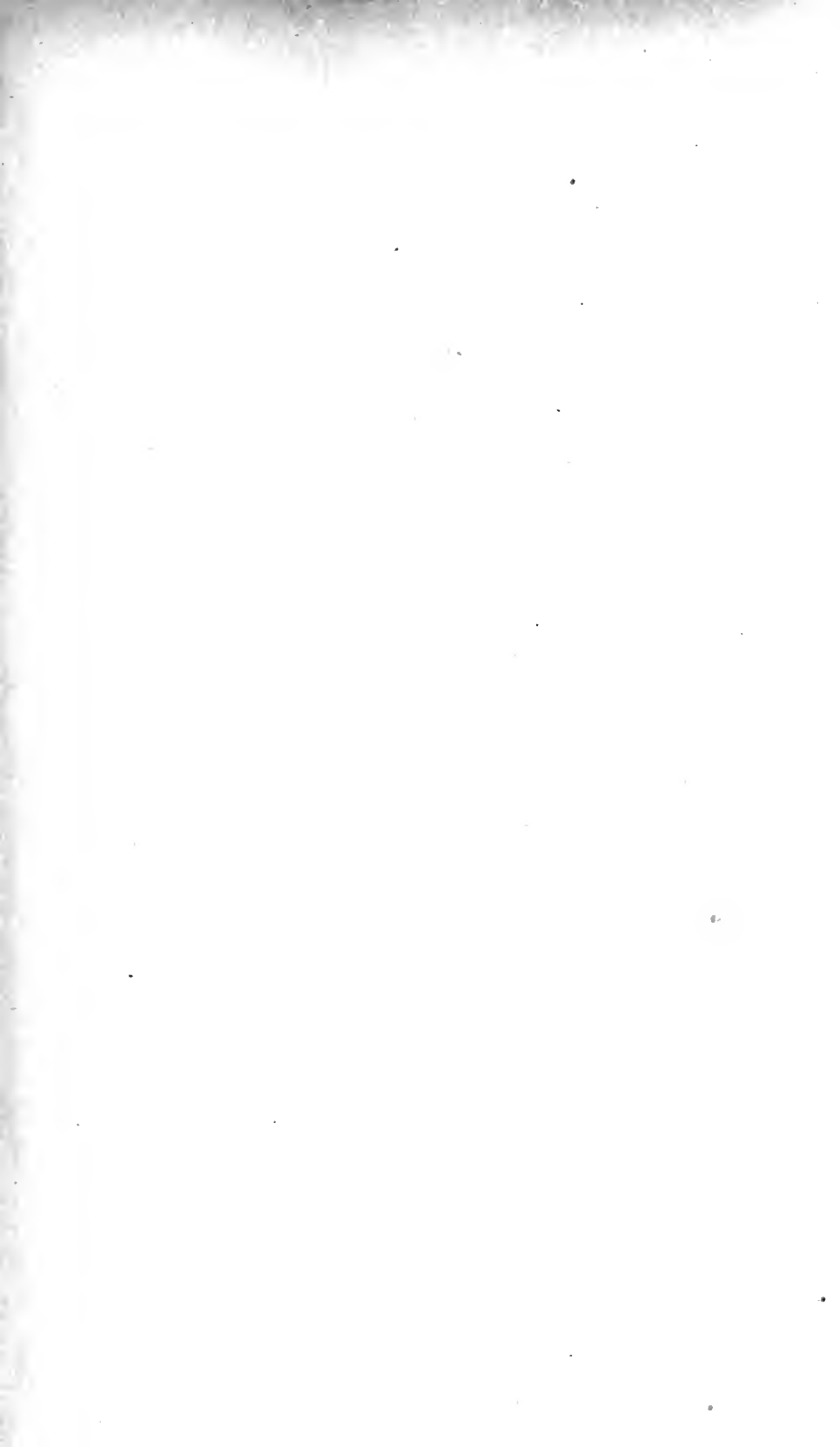


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THE PHILOSOPHY  
OF  
**THE HUMAN VOICE:**

EMBRACING ITS  
PHYSIOLOGICAL HISTORY;

TOGETHER WITH A  
SYSTEM OF PRINCIPLES,  
BY WHICH  
CRITICISM IN THE ART OF ELOCUTION

MAY BE RENDERED INTELLIGIBLE;  
AND  
INSTRUCTION, DEFINITE AND COMPREHENSIVE.

TO WHICH IS ADDED

A BRIEF ANALYSIS  
OF  
**SONG AND RECITATIVE.**

BY JAMES RUSH, M. D.

FOURTH EDITION, ENLARGED.

PHILADELPHIA:  
LIPPINCOTT, GRAMBO, & CO.  
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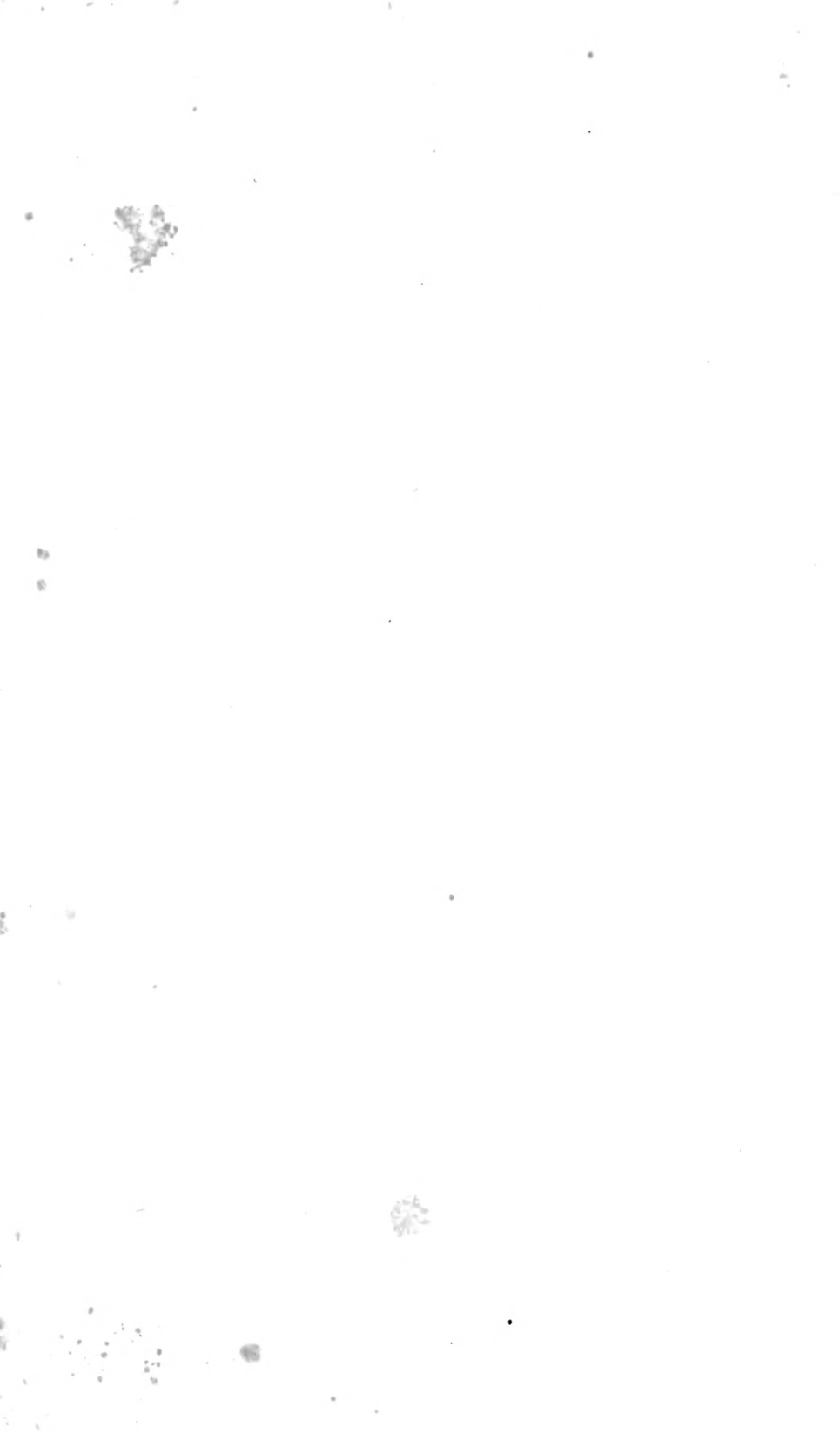
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	401,	2	" " head, "	functions.
	422,	10	" " head, "	of the song.



# P R E F A C E

TO THE

## F O U R T H E D I T I O N .

---

AN idea has for some time, been circulating in this country, tending to persuade every body, that while they are constitutionally the sovereigns over their own destiny in government, they are also sovereign over the rights of individuality, and the restraints of good-breeding, morals, and law; with the further claim to tyrannize over independence of thought, and to bind-down the free-ranging spirit of originality. This last authority assumes, that originality, with its Patents of discovery and invention, often with us, so cruelly involved in litigation, cannot in justice be the privilege of an individual; that whatever apparent novelty a person may promulgate, it is only as the spokesman of a committee of the whole human mind, which has previously counseled, matured, and directed all he has reported. That what was formerly supposed to be the torch of discovery, in a single hand, is, in this popular era of equal rights and Intellect-in-Common, found to be merely a breaking-out, at one human spot, of the full-prepared, and anticipated light of a collective effort in progressive instruction.

This may indeed be true of gradual additions, to the commonplace wants of life: and of those who like politicians, have now no new craft to discover or invent; of the lawyer, whose thinking by the law, is his law of thinking; of the physician, whose rule of progress, is just to keep along with the progress; of the sectary,

whose orthodoxy means the common-dox of himself and his disciple; and of the popular Great Man of the day, whose endless intimacies so identify him with every body, that his concerns in a joint-stock of thought and reputation, both waste his mind with importunate obligations, and take from him the power of thinking for himself. It is likewise true of governments, which, with occasional commotions, always rise or fall by gradual change: and of some of the arts, particularly Architecture; for though by its own principles, capable of any number of distinct and self-united orders, yet being without suggestive and original models in nature, its improvement and decline have been no more than successive variations of preceding examples. It is not true, however, of those who outstrip the world by unrestrained observation and reflection; unawed by the frowns of conventional authority: and far away as possible, from the mischievous delusions of the opinions of men. For the 'idols of the market,' 'of the theatre,' and of the common mental-exchange, are idols, deaf as well as dumb; and altogether so impotent, that when implored for gifts of original genius, are always implored in vain. Neither is it true of that elegant Art of the Landscape, which with its 'directing wand' transforms to a Garden, the wilderness of Nature; and which, presented at the 'Improver's word,' an assemblage of the grand, the beautiful, the varied, and the picturesque; giving to England the claim of adding to the 'Nine,' another Muse, already in her few counted years, full-endowed with dignity of character softened into grace; yet never hoped-for nor expected, because *never thought-of before*.

This law of co-equality,—that no one shall, without penalty for the offence, have a thought not common to every body else,—is one of the usual resolves of a popular 'mass meeting;' and seems to be a confusion of ideas, in attempting to express the simple truism, that no invention or discovery is received by the world, until every body can make use of it, or is of the same opinion as the author. For it is with the original truth of Science, as with the prudential offer of practical advice; nobody adopts it, except it confirms his previous idea.

But the mass-meeting, not to lessen its little dignity, by dropping even a letter, is still a mass, and will have its own stubborn and head-strong way. The work therefore, of which I here offer the fourth edition, much enlarged, must, I suppose, be tried, and I fear condemned by its rules. For if the voice of the times, joining immediately in the advancement of any point of knowledge, is the test of its truth, merely because the mind of the times, has up to the last step, produced the advancement, the work before us, can offer scarcely a claim to attention. And I have no present pride, nor future hope, to prevent the candid declaration, that from its first appearance, to this time, a period of twenty-seven years, its only debt of gratitude, is to a comparatively small number of teachers, to a few inquiring and musical mechanics, and a few unmusical members of the society of Friends. For, as far as I can learn, ninety-nine hundredths of all Physiologists, whose purpose it is to describe the voice; of Masters of colleges and schools, who teach the art of reading; of Elocutionists, whose materials of speech are furnished here; of Naturalists, who through the wide range of zoology, might take an interest in *comparative* Intonation; of the Votary of the fine arts, who might here see the seventh muse, now crowned by Science; and of the Philosopher of the mind, who might perceive some curious relations of language to sentiment and thought. Of these I repeat it, there are ninety-nine hundredths, who so far from having had a preparatory hand in this work, do not merely pass it by, but after it has now been before them, more than a quarter of a century, do not even yet, as to its nature and purposes, *know what it means*.

According to this popular idea of co-equality and co-laboration, our book stands in a dilemma. For on the one side, those who are eminently qualified to discover its meaning, have found none. Co-laboration therefore could have had no hand in it; and the world, not being prepared for it at this time, never can be. On the other side, if the principle of co-laboration is not always true, this work may be founded in nature, and may be a contribution to the expressive, and the beautiful in speech, even though the learned world was neither prepared for its reception,

or even able to understand it when it came. But time who settles so many differences, must determine whether the co-laborative rule is sometimes false, or the 'Philosophy of the Human voice,' no better than a dream. All I have to say to the Votary of analytic science and taste, is,—'Strike, but' *read* me, for I cannot help thinking, if you do read, though you cannot take back the contemptuous blow,—you will not strike again.

It has been more than once, said to me personally, and stated in print, that the 'Philosophy of the Human voice' has exhausted its subject. It is to be regretted, with regard to the past and future in Science, to which we should always look with thankfulness and hope, that it has ever been thought so; for *if I* perceive the future in this work, it has but just begun its subject, on a new and lasting foundation. And above all, should it be regretted, if the calculation, that nothing more can be *made out of it*, should be even the least reason for its being overlooked. On the contrary, I cannot here withhold the prediction, that when taken up as a subject of further inquiry, and as a part of education, its intelligent Professors will extend and exalt it to a degree, that I cannot now anticipate or comprehend. I would willingly have assisted earlier laborers at our work, by vocal proof and illustration: but my time is fast going by, and when they do go into the field, I cannot be there.

The history of the progress of one of the fine arts, in England, has often in my mind, been associated with our present subject; and as I followed the progress of that art in my reading,—from the time it first began to gather-in its facts, and frame its principles,—up to its present methodic, and æsthetic condition, I feign at least, a plea for noticing it here.

I remember, my earliest curiosity for Gothic architecture was excited by Scott's poems: and on going to Scotland, in the year eighteen hundred and nine, the first of its structures I saw, was the Cathedral of Glasgow. It was then all eye-sight and novelty with me, but not taste; yet perhaps, as a first unconscious step towards it, I departed with an unsatisfied desire, for that knowledge of the nomenclature of its structure and detail, which would have given materials to my memory, with some

order and co-relation to my thoughts. I did ask the Old Dame many questions, but I found I had learned more from the *Minstrel* and *Marmion*, than she ever knew. Medical studies and other interests occupied me a year in Edinburgh. During a subsequent residence in London, I procured the small volume of essays by Wharton and others; and Milner's treatise, together with his history of Winchester. By means of their chronicle of styles and changes in the art; by their explanation of terms, or the incidental use of them; and by the light of taste, just beginning to show-out in the pages of Milner, I was enabled, after visiting churches, to compile for my own private instruction, and as my own remembrancer, something like an elementary compend: including a description of the structure of the cathedral; the character and successions of its various styles; an explanation of the terms of the art, as far as they had then been assigned; and an account of the division, distribution and purposes of the Monastery. This little manuscript is dated in eighteen hundred and eleven: and is among the earliest, as far as I can learn, in that manner of treating the subject. There was then neither name nor fame in the art: and the interest in it, was confined to as few perhaps, as those now interested in the analysis of speech.

On revisiting England in eighteen hundred and forty-five, Gothic Architecture had become so popular, that the amateur and compiler had begun to rival the professional artist. Every gentleman was required to have a smattering at least of its terms; and many a rail-car passenger was ready to tell you of Norman, Early English, Decorated, and Perpendicular styles. My sympathy with an enthusiast, at the Winchester Station, made quite friends of us, as we together traced the Cathedral forms and chronology; from Walkelyn's Norman 'arches broad and round,' to the grand and graceful unity of Wykeham; which seems yet to say to the art,—thus far shouldst thou go and no farther, and here should thy pure and finished style be staid.

Perhaps an Englishman might say,—this sudden intimacy, 'without knowing who people are,' even though the intimacy sprung from congenial knowledge, was very improper indeed.

But we soon parted, and forever : yet I believe, neither has since suffered any inconvenience from our sociability, while I very agreeably received much satisfactory information.

Regarding then the restoration of Gothic Architecture, may we ask,—whether the time will ever come, when the art of analytic speech, now the humble topic of a small fraternity, may so far obtain a hearing from the world, that some influential patrons will, as happened with that once o'er-shadowed art, draw ours too from obscurity?—Will the time ever come, when our School of Nature and Inquiry may say, and it shall be understood,—that Mrs. Siddons derived her great dignity in Tragedy, from a well directed use of the Diatonic Melody, more than from any other means of intonation ; and that Barry, in characters of tenderness, owed his superiority over Garrick, to his delicate execution, and appropriate use of the Semitonic Wave?—Will it come, when on the authority of our principles, it will be believed, if I say, that the later Booth, although rejected or undervalued, perhaps through some business calculation, by London Managers, yet apart from the ranting scenes of the poet, had in his better days, with least of the vocal vices of the stage, and hardly an affectation, one of the most elegant and appropriate intonations I have ever heard? And finally, will not the time come, when in some future system of speech, raised upon the foundation here laid in Observation, principles may take the place of authority : and the name of Master being no more bandied, and kept up, by contentious opinion, may be superseded by acknowledged precept, and then be forgotten?

Philadelphia, January 1, 1855.



# P R E F A C E

TO THE

## T H I R D   E D I T I O N .

---

THE 'Philosophy of the Human Voice' was first published, nearly eighteen years ago : and as the lapse of time has afforded ample opportunity for determining, how far its descriptions accord with the phenomena of Nature ; it may not be uninteresting to the reflective student of elocution, to have a short account of its reception, and of its progress within this period.

Two editions have been published ; one of five hundred copies, in January, eighteen hundred and twenty-seven ; the other, of twelve hundred and fifty copies, in June, eighteen hundred and thirty-three. And although the work has been out of print for six years, the present edition is not perhaps essential to its preservation : there being already abroad, print enough to furnish a revival-copy, when the humor of those who hold the great seals of patronage, may choose to give it a place in their encyclopedia of knowledge, and their schools of practical instruction. It is rather at the call, and for the sake of those few friendly Samaritans, who are disposed to take charge of it, while the Priest and Levite of learning pass along on the other side, that I have with some inconvenience, at this time, undertaken to republish it.

The amount of good-will thus far extended to the work, may scarcely deserve the name of patronage : but it is rather more than was expected, and will perhaps be sufficient to keep it from

oblivion. Upwards of twenty individuals with various qualifications, have been occupied in teaching its principles. The greater part of these have lived in the Northern section of the United States. South and West of the Susquehanna, it is little known. All the individuals alluded to, have respectively taught the work, with a full, or a limited understanding of it, and a varied ability to apply it in practice. Some have been resident and some traveling teachers: the latter giving lectures, or temporary school-instruction, in towns and villages. It may well be imagined, that teaching a system uninviting at least, if not repulsive, from its novelty, would be but an unprofitable labor: and such appears to have been the case with those who have thus far been occupied in its promulgation.

As this work professes to set forth the universal principles of speech, the subject at least, is not beneath the notice of the philologist of any age or nation. But as regards its foreign relationships, the 'Philosophy of the Human Voice' has been obliged to come under that old interrogative condemnation of—'who reads an American book?'

To the scientific in two or three parts of Europe, it is known, by an occasional whisper, that such a book exists. Two individuals, Dr. Barber, and the Reverend Samuel Wood, have been the first to speak aloud of it in England: but with what success, I am not informed. It lies all-dusty on the shelves of many of the Public libraries of Europe; and is in the possession of some of those who give fashion to the science of the times. But it has never yet received a strictly investigating notice: no examination by a qualified and authoritative ear, which might decide whether what is offered as the truth of Nature, is that very truth. And, as in preparing the work for others, the author was, by circumstances, the solitary pupil of his own instruction; so with hope-deferred, to correct its faults by the aid of competent counsel, he has been obliged, in the variations and enlargement of each successive edition, to assume the office of an insufficient and perhaps partial critic over himself.

By far the greater number of the pupils and friends of this system, have been of that class, which the Rank and Fashion of

Science calls the humble and Unknown ; Persons of no account ; though long noted for sometimes doing new and most excellent things, and for very frequently, first helping them along.

Of the infinitude of demagogues in our country, from the candidate for Presidency, down to him who works the plot of Nomination ; and who all, in one debasing brotherhood, but with a varied personality, are at the same time, corrupting their voices, their intellect, their moral principles, and their republican government :—of all these, I have not heard of one, who has had time or repose enough, to inquire even whether this work might not, if so ill-used alas ! imbue his speeches with a more impressive sophistry, and graceful vocal-cunning, to allure, to blind, and to mislead the people.

Of the many Actors whom I have known and heard of, none seem to have the least idea of such a thing as a philosophy of the voice ; or that the department of speech which this book particularly regards, requires the improving aid of science ; or indeed, that success in their art can be effected by anything else than some mysterious power of genius. One individual, but not till he had left the Stage, has formed an association in Boston, for teaching the principles of this philosophy.

Here and there, a young Lawyer, with that generality of temperament, and inkling of taste, which in this country at least, is rather a drawback to advancement in the profession, has looked into this subject, tried a few lessons, and then abandoned his purpose.

The clergy have more generally regarded the system with a favorable ear : have studied and patronized it.

I have known one physician only, who comprehended the design, and studied the details of this work ; but he is deceased. Why it has found no favor with the Medical Faculty, at least as a subject of physiology, is perhaps to be solved by the facts—that it is strictly observative ; that it rejects all notions, and quarrelsome theories ;—has not yet come into popular use ;—and is the contribution, such as it is, of a physician.

Musicians and singers, together with a certain class of amateurs and critics, who either to confer or receive patronage,

hover about them, have given no attention to this subject. Of a large number in each of these classes, I have found none able to appreciate our history ; or to understand how speech and music might be but different branches of the same art. To this I may add the remarkable circumstance, that while musicians and singers, possessing by the long habit of practice, if not by natural ear, the most precise discrimination of tunable sounds, are unable to recognize the peculiar music of speech, and even to understand the mere meaning of this work ; — there is a class, — the Society of Friends, who, by the strictest discipline, shun all the graces of Art, who never cultivate the ear either by instrument or voice, but fantastically corrupt it in their public discourse ; yet these, when addressed by the system, have formed a large proportion of its pupils, and have comprehended its design, though they may not have always been able, vocally to execute its rules.

A few teachers of Psalmody appear to have read the work : and as far as they have found its discriminations and terms applicable to their purpose, have adopted them in their Manuals of instruction.

On the whole, very few of those who hold the scientific influence, whatever that may be, of this country, have regarded it, either with curiosity or favor. But what makes their case remarkable is, that in their own want of understanding, they always imagine the deficiency to be on the side of the Author. One says, it is a sealed book ; another, that it might as well have been written in Hebrew. An eminent leader of opinion, on this side of the water, says, it is not worth reviewing : while on the other side, one of the very highest rank, in British periodical criticism, declares, in the frank confession of an ineffable superiority, that ‘it quite surpasses his comprehension.’ One, not contented with his own single incompetence, takes me into his company, by saying, that I do not understand it myself : while to a high-placed medical professor, the work appeared to be altogether so unintelligible, that he recommended one of his friends to read it, as a fine example, that is a case, of the incoherent language of insanity.

These remarks have a place here, not from their importance either to the author or his subject: but as minor chronicles, collateral to the early history of the Philosophy of Speech. And I am quite willing to believe, that whether they came from ignorance or from spleen, they were the offspring of a thoughtless humor, by this time, changed to something else equally foolish or bad. These however may have been words of a moment, and then forgotten. Two, and only two, as far as known, have employed time, reflection, argument, public lecturing and printing, in dispute of the claims of this work.

Under the article Philology, in the *Encyclopædia Americana*, the President of the American Philosophical Society, after stating, as well as he could comprehend it, the nature and the design of the 'Philosophy of the Human Voice,' gives, what he thinks, learned and sufficient reasons for determining, not only that this work has not, according to its purpose, developed and measured the expressive movements of speech:—but that *it never can be done*. Not to contend here with a gentleman, who at the *head of all the philosophers*, denies—what I perhaps vainly, imagine to have been accomplished; I must hand him over to the unknown science and industry of future ages, to argue the case of its future impossibility: only remarking here, that as it has been done already, in the work, now in the distinguished President's hands, there can be nothing impossible or miraculous in the idea of its being done again.

The other formal decision against the means and end of this work, comes, as I am told, from one of the thousand lecturers of the day, at Boston, whose name I cannot now call to mind. All I have to say of his attempt at refutation, though I have never seen the article, is,—that in addition to the direct demonstration of the truth of the analysis, which the ear has given to some few inquirers, he has unexpectedly furnished us with that indirect proof, called by logicians, the—*argumentum ducens in absurdum*: meaning in plain English,—the proposition must be true when we cannot, without absurdity, prove it to be false.

I have a few words to add, on the subject of adapting the principles of this work, to the purposes of practical instruction.

Seven or eight grammars or text-books of elocution, for the use of schools, have already been formed out of a different amount of its materials, and set forth with various degrees of ability. Now, as the object is to render a grammar popular, it has been the aim of the compilers to simplify the system, and to furnish a cheap book; thus accommodating it, as they suppose, to the mental, and other necessities of the learner. This attempt, whether by its very nature, or the manner of its execution, has perhaps had the effect to retard the progress of our new system of the voice. For the superficial character of these books, and the mingling of parts of the old method with parts of the new, together with an attempt to give definition and order to a few scattered materials, has left the inquirer unsatisfied, if it has not brought his mind to confusion. One of the difficulties of introducing new subjects of education is, that you give the scholar, as he thinks, too much to do. But by the condition of all such cases, he must learn the whole, or he learns comparatively nothing. The time for abstracting or condensing by synopsis, or by a sketch, is when a general understanding of the subject prevails; when hints go a great way, and expositors are found every where. I composed this work under the idea, that it might, for a time, be consigned to oblivion: But that if afterwards, a single worm-eaten copy should be recovered, with nature only for its illustration, a knowledge of its analysis and purpose might be revived, without the living assistance of the author. I wrote it too, with all the brevity, its strangeness would allow; and as well as I can judge, with sufficient fulness, to make it intelligible. Within these limits of composition, it was my design so to describe the nature and uses of the voice, that they might be audibly illustrated for the benefit of the scholar; —not merely to furnish materials to be broken up, curtailed, jumbled into a text-book, and printed for the pecuniary benefit of a master. The purpose indeed, seemed to need an apology; and it is generally offered, under the consideration of the reduced cost of an abridgment, compared with that of a larger work. But when was cheap knowledge, more than cheap work, ever worth even half of what was given for it? And the truth

is, if a succession of cheap and insufficient books did not everlastingly invite and delude the public, there would be purchasers enough, of what are now more expensive and useful works, to reduce them to a reasonable cost. An unfortunate result of these small grammars taking the place of full and clear description, is that each compiler has a special interest in his own little book, to the exclusion of others of the same kind. And this produces, as I have witnessed, jealousies, and not a little back-biting criticism, among these several competitors for popular favor. Thus, one is said to have made an odd assemblage of the old indefinite system, with the new. One is thought to have given too little musical explanation; another too much. This one's arrangement is wrong; another's is no better: and a third has no arrangement at all. One, in a desire to be popular, forgets to be descriptive. One is charged with sily taking his materials, without acknowledgment: another, with boldly palming them off as his own. While another, supposing himself to have become original, by a long habit of copying, receives and publishes compliments to himself, on *his* philosophical analysis, and on *his* new system of elocution.

This is what these discordant gentlemen, who profess to draw from a common stock, so critically say of each other: he who makes the last book, being most obnoxious to the rest, by complaining before their face, of the want of a right kind of manual, which he invidiously undertakes to supply.

I make these remarks, with a disposition to advance an art, in which the persons here referred to, have joined the distracting and questionable interest of publishing, with the occupation of illustrative teaching. If the time had arrived, for the friends or opponents of the system to become, by the habit of acute and comprehensive investigation, authoritative and responsible critics, I would sit down with them, and together expunge all the errors of the 'Philosophy of the Human Voice;' and see, with satisfaction, all its omissions supplied. I never myself looked for, nor expected, nor have I received any pecuniary benefit from this work: and it ought to be regretted, if those who have that

sort of gain in view, should, by their haste, or insufficiency, or their differences among one another, mar the purpose and progress of that art, in which, as a subject of knowledge and taste, all of us should be equally interested.

Philadelphia, December 2, 1844.



# PREFACE

TO THE

## SECOND EDITION.

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MORE than six years ago, I offered the manuscript of the following work, to the then principal bookseller of this city. Engagements which promised to be more lucrative obliged him to decline the publication. The result has shown, that with his instrumentalities of trade he might have made a profitable sale of it, especially as, with my motives in authorship, I would have freely given the whole right of the edition to him. I made elsewhere, no second offer of the work; for as it had been rejected by the so-called foremost Publishing-Patron of American writers, I deprecated the influence of his example against me. Thus the first step of my authorship was unfortunate; and as in these days of anxious benevolence, a very few misfortunes are sure to bring down contempt,—to save further ill luck, I printed it myself; and subsequently found an individual not unwilling to interest himself in distributing it.

I remember, one of the Patron's objections, in the prophecy of Trade, to publishing the 'Philosophy of the Human Voice' was, 'its not being *suited to this country*.' It is true, the higher views of science and taste, and all individual independence of observation and thought,—in a country, where, before all others, nothing is adopted, or is successful, but through the associated

agency of numbers,—are considered as rebellion against the Kingly-spirit of Popularity, and the Majorative-Despotism of its opinion: Yet upon this very conviction I offered the work to the public; hoping by the diffusion of its principles, to bring it into that old and only path of truth, which begins with a few, and ends with the many; and thus, in due season, to *suit the country to it*.

With here and there an exception, the scoffers at this work have been those eternal enemies to all disturbing originality, the Placemen of Learning. Supposing however that, through the influence of knowledge made light and popular and cheap, the Arts are not now so far downward as to create despair of successful efforts by a new one, before their entire decay and future revival; I would say to many of those who hold the places and draw the profits of science, that if they will but continue to sheathe their opposition in their feigned contempt, the first humble advocates of this work may, by a gradual rise to those places and profits, see their own enlarged designs of instruction, in the course of half a century, completed.

There are now several teachers of the system throughout the United States. Dr. Barber, an English physician, who had devoted himself to the study of elocution, and who came to Philadelphia about the period of its publication, was the first to adopt its principles, and to defend them against the double influence of doubt and sneer, by an explanatory and illustrative course of lectures. Yale College, at New Haven, was early favorable to the system. But the University of Cambridge, by appointing Dr. Barber to its department of Elocution, was the first chartered institution of science that gave an influential and responsible approbation of the work.

As this work furnishes general principles for an Art heretofore directed by individual instinct or caprice: all who would teach that art by principles founded in nature, *must* sooner or later adopt it. Will the influential instructors of Philadelphia be the last? If this city were not the place of my birth and residence, I would take upon me to answer—No.

The objections first made to ‘the Philosophy of the Human

Voice,' were against its utility; now the cry among the learned is, that *it is too difficult*. Too difficult! Why, all new things are difficult; and if the scholastic pretender knows not this, let the annals of the trades instruct him. Just one century has elapsed since that common material of furniture—mahogany, was first known in England. It is recorded that Dr. Gibbons, an eminent physician of that period, had a brother, a West India captain, who took over to London some planks of this wood as ballast. The Doctor was then building a house; and his brother thought they might be of service to him. But the carpenters finding the wood *too hard for their tools*, it was laid aside for a time, as useless. Soon after, a candle-box being wanted in his family, Dr. Gibbons requested his cabinet-maker to use some of this plank which lay in his garden. The cabinet-maker also complained that it *was too hard*. The Doctor told him,—he must *get stronger tools*. When however by successful means, the box was made, the Doctor ordered a bureau of the same material; the color and polish of which were so remarkable, that he invited all his friends to view it. Among them was the Duchess of Buckingham, who being struck with its beauty, obtained some of the wood; and a like piece of furniture was immediately made for Her Grace. Under this influence the fame of mahogany was at once established; its manufacture was then found to be in nowise difficult; and its employment for both use and ornament has since become universal.

The master-builders of science, literature, and eloquence, declared 'the Philosophy of the Human Voice,' to be *too hard for their studious energies*; and threw it aside as useless. But a few humble cabinet-makers of learning having, somehow or other, *got stronger tools*, have already made the box; are under way with the bureau; and are only waiting for the authoritative influence of some leader of oratorical fashion,—to produce a general belief in the simple truism, that—IF WE WISH TO READ WELL, WE MUST FIRST LEARN HOW.

Philadelphia, June 26, 1833.



## INTRODUCTION.

THE analysis of the human voice, contained in the following essay, was undertaken a few years ago, exclusively as a subject of physiological inquiry. Upon ascertaining some interesting facts in the uses of speech, I was induced to pursue the investigation; and subsequently to attempt a methodical description of the various vocal phenomena, with a view to bring the subject within the limits of science, and thereby to assist the purposes of oratorical instruction.

By every scheme of the cyclopedia, the subject of the voice is allotted to the physiologist; yet upon its most important function,—speech and its expression,—he has strangely neglected his part, by borrowing the small substance of his knowledge from the fancies of rhetoricians, and the inter-meddling authority of grammarians. It is time at last for physiology, of right and seriously, to take up its task.

In entering on this inquiry, I resolved to defer an express reference to the productions of former writers, until the habit of discrimination should be so far confirmed, as to obviate the danger of adopting unquestioned errors, which the strongest effort of independence often finds it so difficult to avoid. Even a faint recollection of school instruction was not without its forbidding interference, with my first endeavor to discover, by the ear alone, the hidden processes of speech.

After obtaining an outline of the work of nature in the voice, sufficient to enable me to avail myself of the useful truth of other observers, and to guard against their mistakes, I consulted all accessible treatises on the subject, particularly the

European compilations of the day, the authors of which have opportunities for learned research not enjoyed in this country. Finding, on a fair comparison, that the following description of the voice represents its nature more extensively and definitely than any received system, I am induced to offer it to the public. Many errors may be found in it; but if the general history, and the analytic development be not a copy from nature, and do not prompt others to carry the inquiry further, and into practical detail, I shall forever regret the time wasted in the publication.

It becomes me however, to remark, that as this work has not been made-up from the quoted, or controverted, or accommodated opinions of authors, I shall totally disregard any decision upon its merits, that is not the result of a scrutinizing comparison with nature herself.

The art of speaking-well, has, in most civilized countries, been a cherished mark of distinction between the elevated and the humble conditions of life: and has been immediately connected with some of the greater purposes of justice, patriotism, instruction, and taste. It may therefore appear extraordinary, that the world, with all its works of philosophy, should have been satisfied with an instinctive exercise of the art, and with occasional examples of its supposed perfection, without an endeavor to found an analytic system of instruction, productive of multiplied instances of success. Due reflection however, will convince us, that even this extended purpose of the art of speaking, has been one cause of the neglect. It has been a popular art; and works for popularity are too often the common-place product of a common-place ambition. The renowned of the bar, the senate, the pulpit, and the stage, applauded into self-confidence, by the undiscerning multitude that surrounds them, cannot acknowledge the necessity of improvement: for the rewards that await the art of gratifying the general ear, are in no less a degree encouraging to the faults of the voice, than the approving judgment of the million is subversive of the rigid discipline of the mind.

Physiologists have described and classed the organic positions

that produce the alphabetic elements. This has been done by the rule, and with the success of philosophy. On other points their attempts have not been so satisfactory. In investigating the subject of Intonation, that is, the rise and fall of the voice, or what is called its Pitch, they have not designated by some known or invented scale, the forms and degrees of such movements; and thus furnished the required and definite detail in this department of speech. They have rather given their attention to such inquiries as these:—whether the organs of the voice partake of the nature of a wind or stringed instrument;—how the falsette is made;—and whether acuteness and gravity are formed by variations in the aperture of the glottis, or in the tension of its chords. In their experiments, they have removed the organs from men and other animals, and have produced something like a living voice, by experimentally blowing through them. They have carefully inspected the cartilages and muscles of the larynx, to discover thereby the immediate cause of intonation, while they altogether overlooked the audible forms and degrees of that intonation. In short, they have tried to see sound, and to touch it with the dissecting-knife; and all this, without reaching any positive conclusion, or describing more of the audible effect of the anatomical structure, than was known two thousand years ago.

The Greek and Roman rhetoricians, and writers on music, recorded their knowledge of the functions of the voice. They distinguished its different Qualities, by such terms as—hard, smooth, sharp, clear, hoarse, full, slender, flowing, flexible, shrill, and austere. They knew the Time of the voice, and had a view to its quantities in pronunciation. They gave to Force or Stress, under its form of accent and emphasis, appropriate places in speech. They perceived the existence of Pitch, or variation of high and low; and were the first to make an exact and beautiful analysis on this subject. They discovered two forms of ascent and descent in Pitch; one by a continuous rising or a falling Slide; the other by a discontinuous movement, or a skip in ascent or descent. They also ascertained that the former is employed in Speech; the latter on musical

instruments. Though, from carrying the inquiry no further, they supposed, but erroneously, as we shall learn hereafter, that the one was *solely* appropriated to speech; the other *solely* to instruments.

The ancients however show no acquaintance with the sub-divisions, definite degrees, and particular applications of those two general forms of pitch, for the discriminative purposes of oratorical use: and if we may judge, from an attempt by Dionysius of Halicarnassus to point out the difference between singing and speech, and from some other descriptions, totally irreconcilable with the proprieties of modern intonation, we must believe that on this point, they made but a limited analysis; that the uses of pitch, or of the *tones* of the voice, as they are called, were conducted altogether by imitation; and that the means of instruction were not reduced to any precise or available directions of art.

No one can read that discourse on the management of the voice, in Quintilian's elaborate chapter on Action, without allowing to the ancients a power of perceiving many of the beauties and blemishes of speech. Yet among the numerous indications of their practical familiarity with the art of public speaking, we find no clear description of its constituents, nor any definite instruction. The abundant detail throughout his work, more than once suggests an apology for its minuteness; and therefore precludes the supposition that he designedly overlooked any well known means, by which the various uses of the voice might be represented with available precision.

It is believed, the ancient rhetoricians designated the pitch of vocal sounds by the term Accent. They made three kinds of accents, the acute, the grave, and the circumflex; signifying, severally, the rise, fall, and turn of the voice. The existence, in Greek manuscripts, of certain marks, which however were not applied till about the seventh century, afforded the only data, for modern inquiry into the nature of Greek intonation; and created a learned dispute, that has continued, without one satisfactory result, from the time of the Younger Vossius, to the recent days of Foster and Gally.



If Greek scholars had employed other means than wasteful wrangling with each other, for ascertaining the purpose of accentual marks, it would long ago have been determined, whether they direct to any practical knowledge of Greek utterance, or are merely a subject for useless contention. Had the tongue and the ear been once consulted on this point, these symbols, even with the certainty of their alleged use, would have been regarded as vague and meager representations of the rich and measurable variety of the voice.

The disputants found that degree of obscurity in the ancient records on accent, which encourages the profitless labors, and alternate triumphs of party; which subjects opinion to all the chicanery of sectarian argument, and shuts out the conclusive inquiries of independent observation. In the full spirit of the old dialectic art, they 'discoursed about truth until they forgot to discover it:' and while they exhibit a distressing waste of time and thought and temper, by seeking in the obscurity of unfinished records, the light which would readily have arisen on their observation, they hold out to the future historians of literature, a temptation towards the sarcastic inquiry, — whether the writers on Greek and Roman accent were endowed with the powers of hearing and pronunciation.

Since the decline, or the limitation of classic authority, modern inquirers, by listening to the sounds of their own language, have at last undertaken to discover other elemental functions of the voice, than those represented by accentual marks.

The works of Steele, Sheridan, and Walker, have made large contributions to the long neglected and still craving condition of our tongue.

Mr. Joshua Steele published, at London, in the year seventeen hundred and seventy-five, 'An essay towards establishing the melody and measure of speech, to be expressed and perpetuated, by peculiar symbols.' The design of this essay was suggested by some remarks on the nature of speech, by Lord Monboddo, in his 'Origin and progress of language': and was executed, in part, under the form of an argumentative correspondence between this Author and Mr. Steele.

Future times may smile at some of the effects of classical pursuits, if ever told,—a free inquirer had considerable difficulty, in convincing a scholar, at the end of the eighteenth century, that the English language has those attributes of accent and quantity, supposed to belong exclusively to the Latin and the Greek: for this was the subject of controversy. Mr. Steele has therefore given a notation of the time of the voice: and shown that the same concrete intonation, applied to syllables of the Greek language, is necessarily heard on those of his own. But his inquiry into the elementary nature of that intonation, was unsuccessful. For if we except his indefinite representations of some new forms of the circumflex accent, we shall find, he made no advances beyond the few but fundamental truths of the ancients. In attempting to delineate the melody of speech, he adopted those leading fictions, and indefinite ideas of the Greek elocution,—that the vocal slides are somehow made through enharmonic intervals; and that three tones and a half is the measure of the accentual concrete in ordinary discourse. The influence of these delusions, together with his belief in some fancied analogies between certain parts of the system of music, and the melody of speech, rendered his account of intonation meager, indefinite, and erroneous. The principal design of his work is, to set forth a system of Rhythmic Notation, by which the subjects of emphasis and pause may be represented to a pupil; and the habit of attention fixed on these important points in the art of reading.

Mr. Steele shows by his work, that he possessed nicety of ear; a knowledge of the science and practice of music; together with an originality and independence of mind, created by observation and reflection: powers sufficient, when not restrained or perverted, to have developed the whole philosophy of speech.

Had he not begun and continued his investigation through the distracting means of controversy; had not his attention been drawn into the desultory course of argument; nor his courtesy towards the opinions of others partially betrayed him to their authority; had he not assumed as identical, those points of music and of speech which his own able, and closer observa-

tion would have proved to be different ; and above all, had he not looked back to the ancients and the dark confusion of their commentators, but in self-superiority to this obstructive influence, kept his full-sufficient and undeviating ear on nature, she would at last have led him up to light.

Mr. Sheridan is well known by his accurate and systematic investigation of the art of reading : and though he improved both the detail and method of his subject, in the departments of pronunciation, emphasis, and pause, he made no analysis of intonation. A regretted omission ! The more so, from the certainty, that if this topic had seriously invited his attention, his genius and industry would have shed much light of explanation upon it.

Mr. Walker, who has written usefully and well on rhetoric and philology, shows in more than one part of his works, that the varieties of intonation were studiously examined by him : indeed, he reiterates his claims to originality on this subject. Mr. Walker may have been the first to apply the confused and conjectural system of ancient accent to a modern language : but he has scarcely gone beyond the limited analysis, furnished by that ancient system. The Greek writers on music had a discriminative knowledge of the rise, fall, and circumflex turn of speech. Aristoxenus the philosopher, a pupil of Aristotle, discovered, or first described, that peculiar rise and fall of sound by a continuous progression, which distinguishes the vocal slide, from the skipping transition on musical instruments.

Mr. Walker does triumphantly claim the discovery of the inverted circumflex accent, or the downward-and-upward continued movement. Yet, if it is correctly inferred from the dates of publication, and from Mr. Walker's rather derisive allusion to Mr. Steele's essay, that the latter author preceded him, he might have found, in Mr. Steele's gravo-acute accent, proof of the real existence of his newly found function of the voice.

Mr. Walker was a celebrated elocutionist, and may have known well how to manage his intonation ; but in his attempt to delineate its forms and degrees, he is even less definite than Mr. Steele. His insinuation that music and speech, though but

varied uses of tuneable constituents common to each, should not be illustrated by some analogous notation; and his own erroneous diagrams of the progress of pitch, are instances of a want of reflection and of obtuseness of ear, quite reprehensible in any one, who, without compulsion, should undertake to investigate the relationships of sound.

I have thus endeavored to point out the nature and the sources, of what has been heretofore known of the functions of speech. In a general view of its amount, it appears:—that the number, the kinds, and the organic causes of the Alphabetic Elements have long since been recorded, with great accuracy and detail.—That Quantity, or the Time of syllabic utterance, together with the subject of Pause, had been distinguished only by a few indefinite terms, until Mr. Steele, with much discriminative perception, applied to speech some of the principles and symbols of musical notation.—That Accent or the means of distinguishing a syllable by stress or intensity of voice, has been definitely described in English orthoepy, both as to its places and degrees.—That this syllabic stress, though attentively regarded, in the grammatical institute of the Greeks, is yet in their records, so confounded with a doctrine of the sliding rise, fall, and circumflex turn of the voice, that we are left altogether in doubt, as to their systematic and separate use of these different functions.—That Emphasis, when restricted to the purpose of making one or more words conspicuous, by intensity of voice, has long been a subject of rhetorical attention; Mr. Walker however, being the first among modern philologists, who attempted, under the terms upward and downward slide, to connect any formal idea of Intonation with it.——And finally, that the analysis of Intonation has not been extended much beyond the recorded knowledge of the ancients. Greek and Roman writers tell us of the acute, grave, and circumflex movements; and these, with the newly described inverted-circumflex, have, at a recent date, by Mr. Steele and Mr. Walker, first been regarded, in the art of speaking the English language.

These four general heads of intonation are truly drawn from nature: yet, with the present indefinite meaning of their terms,

they are useless for practical instruction, and are no less imperfectly expressive of the measurable modifications of speech, than the four cardinal terms of the compass are descriptive of all the points, distances, and contents of space.

The discovery of the above mentioned distinctions in intonation, which must indeed form the outline of all nicer discrimination, was the result of philosophical inquiry. A much more abundant, but not more precise nomenclature has been derived from criticism. The following phrases are extracted from a description of Mr. Garrick's manner of reading the Church-service, and have an especial reference to the Intonation of his voice.—'Even tenor of smooth regular delivery'—'Fervent tone'—'Sincerity of devotional expression'—'Repentant tone'—'Reverential tone'—'Evenness of voice'—'Tone of solemn dignity'—'Of supplication'—'Of sorrow and contrition.'

Those who know what constitutes accuracy of language, must confess that these, and similar attempts to name the signs of expression, have no more claim to the title of clear elementary description, than belongs to the rambling signification of vulgar nomenclature. We seem not to be aware, that no describable perceptions are associated with such common phrases of criticism, until required to illustrate them by some definite discrimination of vocal sounds. 'Grandeur of feeling,' says a writer, 'should be expressed with pomp and magnificence of tone;' and we may therefore presume, from his mode of elucidation, that this expositor, if asked,—how pomp and magnificence of feeling should be expressed, would naturally have answered,—by grandeur of tone. Such rules for the expression of speech, though abounding in our systems of elocution, are resolvable into mere words, without the least explanatory meaning. Nor can any weight of authority give them the power of description: since the terms 'sorrowful expression,' and 'tone of solemn dignity' in the precepts of an accomplished Elocutionist, have no more logical precision as to the modes, forms, and degrees of pitch, time, and force of voice, than those of 'fine-turned cadence,' and 'chaste modulation,' in the idle criticism of a daily gazette.

All arts and sciences appear under two different conditions.

They may be seen through the medium of terms of vague signification, suited to the limited knowledge and feeble senses of the ignorant, in every caste of society. Those who view them under this condition, in vainly pretending to discriminate, express nothing but their approbation. In the other light, they are shown in definite delineation, by a language of unchangeable meaning; and independently of the perversions, which slender ability, natural temper, or momentary humor may create. He who thus views an art, in expressing his approbation, always discriminates.

Some branches of the art of speaking, are, even at this late period, scarcely removed from the first of these conditions. This might seem to be strange, if the causes were not so manifest. The specific constituents of intonation, force, and time, having never been described and named, the attention of an inquirer has consequently wanted the stimulus of abundant and definite terms. The fulness of the nomenclature of an art is directly proportional to the degree of its improvement; and the precision of its terms indicates the usefulness of its systematic rules. The few and indeterminate designations of the modes of the voice in Reading, compared with the number and accuracy of the terms in Music, imply the different degrees of success with which each has been cultivated. The inquirers into the nature of speech, have given up their judgments to authority, and their pens to quotation. The musician has devoted his ear to observation, and his labor to the trial and application of its truth. The words, quick, slow, long, short, loud, soft, rise, fall and turn, indefinite as they are, include nearly all the discriminative terms of Elocution. How far they fall short of an enumeration of all the precise and elegant uses of the voice, and how fairly the present condition of our knowledge is here represented, shall be determined by an age to come, when the ear will have made deliberate examination.

A conviction of the imperfect state of our knowledge in certain branches of the Art of Speaking, first suggested the design of the ensuing investigation: while a hope to influence others, to assist in the completion of a desirable measurement

and method of the voice, produces the present publication. If it should not furnish a plan for the future establishment of the principles of Intonation, Time, and Force, I must still desire to believe, without controversy, in the attainable nature, and practical benefits of such a work.

I cannot withhold from this place, a few remarks on the importance of general principles, in the Fine Arts; since these principles are not only the sure foundation of a steadfast Intellectual Taste, as distinguished from a Taste of changeable sensations, and caprice, — but are at the same time, the most effective means for advancing These, as well as all the other Arts. And although the entire want of such principles, for the government of Intonation, has unnecessarily led to the belief that they cannot be instituted; it will be shown, in the following essay, that they are not only as essential, but likewise as attainable in Elocution, as in any other art which employs the judgment, and interests the imagination.

Those persons who receive the highest intellectual enjoyment from the works of art, know well, that its fulness and durability are chiefly derived from that power of broad and exact discernment, which is acquired by experience, and time, and by a disciplined inquiry into the principles of taste that direct their production. The knowledge of these principles constitutes the executive faculty of the artist, and gives delight to him who contemplates the work. Whatever the natural sensibility may be, it is not the impression of form, or color, or sound, merely received by the eye or ear, that creates an enlightened perception of the objects of the fine arts. Delicate organization, call it genius here if you will, is indeed essential to this perception: but it is the united activity of the senses and the mind, in the work of observation and comparison, together with the development of new, and the application of pre-established rules, that by unfolding the latent tendencies of this natural susceptibility, constitutes the extended, the discriminating, and the enduring pleasure of taste. And if there is yet to be discovered some surpassing efficacy of art, it can never be accomplished, except through the influence of comprehensive and still accumulating precepts; de-

rived indeed from the study of nature, but applied to represent her chosen, corrected, and combined individualities; and thereby, under the human eye at least, to generalize, and exalt even that Nature, in form if not in spirit, above herself.

Besides the sources of contemplative pleasure, and means of improvement in an art, derived from principles, their powers are operative after a temporary decline, or total loss of its practice. They effect a speedy restoration when the influence of evil example has passed away, or a tradition of former excellence has produced a desire for its revival. The definite description of elementary constituents, and the statement of the rule of their use, are particularly necessary in the art of speaking-well; since its passing exercise leaves no record of itself. The works of art, without an explanation of their purposes, are often as deep an enigma, as the works of nature: and a long course of observation is in each case equally required, to note and class their phenomena, and to discover their efficient and final causes.

Although the ancients have left us abundant eulogistic anecdotes on the art of Painting, they have done little more than allude to those principles of composition, design, light and shade, and coloring, by which their great masters improved upon nature, while they professed to imitate her; and the want of a knowledge of these, even with the benefits of patronage, was one cause of the delay of at least two centuries, in the gradual progress of the art to its full restoration, in modern Europe. Stories of the graces of ancient Design were revolved in the minds of the image-makers of Italy, and the decorators of cloisters, like the problems of the mechanical wonders of Archimedes, that were not to be solved by record or tradition.

Ancient architecture has, by means of the fragments of its ruins, been revived in modern days, to a degree attainable through precision of measurement; and under this view, its remains have furnished the highest examples for imitation. Delicate observation, aided by a refined taste in other arts, is yet to be employed, in order to retrieve the knowledge of those principles which must have directed the taste of the Greeks: but of which Vitruvius gave only an imperfect sketch, while compiling



a popular book for builders; and which Pausanias, in his hurried tour, forgot to set down, as the proper preface to his inventory of temples.

If the Greek writers on music had not furnished us with a knowledge of the ancient scales, and of the principles that directed their construction and uses, the records of Choric monuments, and the accounts of the Odeum would only have excited our wonder at the extraordinary power of instrumental sound. The inventive mind of Guido, instead of completing the modern scale, might have only laid its foundation, by fixing a single chord across a shell, and the finished system of modern harmony might now have been but just begun.

Such is the view we take of arts, directed by principles: or in other words, by precepts collected from experience for the execution of great and enduring works; precepts accumulated by the efforts of genius and industry, always awaiting the eventual aid of Time, who, himself never working impatiently, becomes the great wonder-worker of all intellectual, as well as of all physical creation.

The following essay exhibits an attempt to describe the constituents of speech, with a precision that may render criticism instructive, and afford to future times, the means of comprehending its discriminations.

Discussions on the subject of standard principles, in some of the arts, have always involved the question of their origin: and nature has generally been assumed as the source.

There are two conditions, under which nature affords her governing rules. In one, she is taken as the model for exact imitation, in those branches of art, which profess to copy her full and actual details; as exemplified by the faultless and exquisite artistic delineations, in the various departments of natural history. Here individual nature is the standard; and here the excellence of art consists, merely in the whole-truth of the resemblance, without the least superfluous ideal-touch. In the other, where it is the purpose of art to exalt its creations, by an imaginative correcting of what we call the exceptionable details of nature, or by a selection from her scattered constituents of beauty, the rule is the result of a congenial knowledge, and

judgment, exhibited in strong similarity among persons of equal sentiment and cultivation: which, if it does not prove conformity of taste to be the development of an invariable law of nature, in the human mind, at least affords education the means to trace the causes of beauty and deformity; and thus to ordain a satisfactory and enduring system of laws for itself.

The uses of the voice have not yet been brought under either of these conditions. Nature, or what is called nature in this case, — unenlightened humanity, cannot be taken as a model for imitation in cases of individual utterance; since they never furnish a single instance, worthy, in all respects, to be copied: and from the want of a full knowledge and definite nomenclature of the constituents of speech, there has never been that clear perception of the characteristic causes of beauty and deformity, which would warrant the institution of a standard, either by the method of selection, or by that of the exalting or corrective power of the imagination. The highest achievements in statuary, painting, and the landscape, consist of those ideal forms and compositions, never perhaps found singly-existent, or purely associated in nature; but which in the estimation of Cultivated Taste, and its perfecting agency, may far surpass her individual productions.

The following analytic history of the human voice, will enable an Elocutionist of any nation, to frame a didactic system for his own native and familiar speech. Since it shows, — the vocal signs of expression have a universality, coexistent with the prevalence of human feelings: and that a grammar of elocution, like that of music, must be one and the same for the whole family of man. He will also find the outline of a system of principles, I have ventured to propose, on a survey of those excellencies of utterance, which seem to me, accommodated to the temper and habits of the English ear; and which, in analogy with the above named arts, may be called the Ideal Beauty of speech.

This undertaking is indeed opposed to a vulgar error. The imperceptible nature, as it is affirmed, and the fancied infinity of the vocal movements, together with the rapid course and per-

petual variation of utterance are considered as insuperable obstacles to a precise description of the detail and system of the speaking voice. This objection will be hereafter answered, otherwise than by contentious argument. But we may here, only ask, if there is no other opportunity to count the radii of a wheel than in the race; or to number and describe the individuals of a herd, except in the promiscuous mingling of their flight. Music, with its infinitude of details, would still have been a mystery, if the doctrine of its intervals and time could have been caught, only from the multiplied combinations and rapid execution of the orchestra. The accuracy of mathematical calculation, joined with the sober patience of the ear over the slow practice of its elements, has not had more success in disclosing the system of this beautiful and luminous science, than a similar watchfulness over the deliberate movements of speech, will afford for the discovery and designation of the hitherto unrecorded functions of the voice. If there is any purpose in the works of nature, or any foredoomed efficiency of means to complete the circle of her designs, we shall find, on the development of her vocal system, some uniform and appropriate rules, within the pale of which the voice should be variously exercised, to give light to the understanding, and pleasure to the ear.

The accurate sciences and the fine arts, without regard to the specific claims of each, have been set in wider opposition than is altogether justified, by a view of the grounds of their respective truths. The careless argument assumes that taste is merely a variable feeling, and has no rule of grandeur, grace, and beauty, in the selected or imaginative uses of form, color, and sound. If there is a general agreement among persons of equal taste and education in the arts, this agreement must be founded on some universal principle of the cultivated intellect. The consent therefore, arising out of the nature of the mind, gives a character of truth to the principles of taste, analogous at least to that, which by a like law of the mind, in a universal consent on the subject of abstract relationships, forms the full and unquestionable truth of the accurate sciences. Under this view of the foundation of the principles of the fine arts, we must

find the scale of their truth, as that of the truth of the exact sciences, in the measure of the agreement of those who cultivate them. He who knows that all men find the same properties in a circle, may learn, by a similar induction, that when the mind is cleared of its human rubbish,—particular excellencies of the painter, poet, architect, orator, statuary, composer, landscape improver, and actor, will universally reach the spring of congenial perception, in those who observe and reflect upon their works, and draw therefrom a stream of ever-during approbation. The claim to accuracy of knowledge, is the inherent right of every art. It is not consistent with the law of nature, that Truth, upon her simple and impartial seat within the mind, should have her favorites; let all be equally strict and studious, and she will reward them all alike.

Though future times may possibly break down the mischievous distinction, which assigns a different kind of logic to different departments of knowledge: and may subject all nature and art equally to the simple and sufficient process of *Observation* and *Classification*: still it may well seem to the present age, that between the perception of beauty in the arts, and of the ratios of mathematical quantity, there is little similarity. But there is perhaps, no other reason for the acknowledged certainty of the relationships of magnitude and number, than the general consent of those who inquire into them. We agree upon them, because we all pursue a like connected train of observation, call it reasoning here if you will: because we employ the same precision of terms: because we are more dispassionate in our observations and comparisons, on this subject, than on others that touch the pride, and vanity, and interests of mankind: because we more strictly contemplate the succession, and more comprehensively embrace the scope of premises involved in a conclusion: and finally, not because we employ, on the exact sciences, a different mental method, for the mind has only one method, but because the more ambitious and worldly attractions of other subjects of knowledge, have left these sciences to the retired and self-satisfied occupation of more strict and patient inquirers. It is trifling, to urge, that the properties of a conic

section are eternal entities, quite independent of our accidental perception of them, and that they would still exist as truths, though they might never be demonstrated. Truth is a term not *wanted* by nature, and only invented for the uses of a disputatious and imperfectly-percipient being. Besides, the question before us is of knowledge, not of notions. Otherwise we might, with like proof of an abstract and eternal rule of taste, assert that the proportions of a Greek column existed throughout all time, unhewn and unseen in the quarry; like that conceit of old which declared,—the Venus of Gnidos was not the work of Praxiteles: since nature herself had concreted within the marble, the boundary but hidden surface of its beauty: the artist, when the statue came to light, having only produced the fragments of his chisel, and the dust of his file. I speak here against an unlimited assertion of the variableness of the principles of taste, and not with the presumption, even to feign for them, a comparison with any established principle of the exact sciences. But there are no degrees in truth: therefore, every mathematical inquiry, which remains without proof or solution, must submit to its logical classification with the precepts of the arts: though happily distinguished from them, in being free from the interference of Ignorance and Conceit. And yet I may remark, in anticipation of what will be shown hereafter, that the Art of Speech, in three of its important modes, namely, Time, with its measurable moments; Intonation, with its measurable intervals; and Force, with its measurable degrees; though not admissible within the pale of exact calculation, is yet upon its border: and when, through future cultivation, it shall take its destined place among the liberal arts, it will be found, at least beside Architecture and Music, if indeed, from its principles of intonation being broadly founded in nature, it may not claim to be before them.

Controversies on points, involving the leading principles of taste, are generally, contentions of the ignorant with artists, or with one another; and rarely to any great degree, of the differences of educated and intelligent artists among themselves. If the latter fail in setting their authority, or in extending the

benefits of their principles, over the presumptuous part of the multitude, it does not prove that some system of principles may not prevail in the arts, or that artists do not enjoy the delightful effects of it; but, that there is more assuming vanity in the world than fellowship in knowledge. Silence, or modest inquiry is the duty of the ignorant; and where neither is performed, nature seems, in their case, to have departed from her plan in animal creation, by not withholding from them the litigious faculty of speech.

These differences cannot, of themselves, call in question the authority of principles in the arts. Most of the phenomena of cause and effect, in Natural Philosophy, are as obvious as proofs of the properties of curves, by the most exact calculus. Still, pretenders in every condition of life, are constantly trespassing within the bounds of this science, by the absurdity of their reasonings with each other, on points of natural knowledge. Knaves exhibit their schemes for producing Perpetual Motion, and the whole host of learned and unlearned credulity cannot change the influence of those principles, which as yet, have determined the mechanical impossibility.

There is a wholesome kind of conviction in the mind of fools, which forces them to confess their want of knowledge in mathematics, if they have not studied that science. But taste, say they, is natural, therefore every one should have his own. It is true, every one knows what will please himself, in his ignorance; but the wise alone, know what will please the intelligent, in their education.

In thus advocating the necessity of precepts for the promotion and government of taste, I deprecate any inference that these precepts, by furnishing available, though even conventional rules for an art, tend to confine it to an unalterable standard. Established principles are not as the barrier of a flood, which in protecting from inroad, sometimes restrictively prevents the opportunities of further conquest; but as the guide and escort of the arts, to acquisitions of wider glory. With an exception of the misused principle of Variety, their influence over the arts, has always insured their advancement, and accompanied their

exaltation. The ambitious search after mere Novelty, which under another name, means Variety in the successions of fashion and of schools, has, through the restless designs of vanity, and the influence of unguarded patronage, ruined more arts than all the destructive ignorance of the barbarian.

The high accomplishments in Elocution are supposed to be, universally, the unacquired gifts of genius, and to consist of powers and 'graces beyond the reach of art.' So seem the plainest services of arithmetic to a savage: and so, to the slave, seem all the ways of music, which modern art has so accurately penned, as to time, and tune, and momentary grace. Ignorance knows not what *has* been done; indolence thinks nothing *can* be done; and both uniting, borrow from the abused eloquence of poetry, an aphorism to justify supineness of inquiry.

It has been said,—a discovery of the full resources of the arts affords the means of debasement, or of perversion from their original purposes. This indeed has sometimes been the case. By increasing the difficulties of musical execution, in the voice and on instruments, this art is, through the singularities of mechanical skill, the varied tricks of interest and ambition, and the waywardness of undiscerning patronage, frequently exercised to the indifference or disgust of those, whose approbation would be durable: and to the thoughtless satisfaction of those, whom the united caprice of ignorance and fashion may urge equally to support or to destroy.

A full knowledge of the principles and practice of an art, enables an industrious and aspiring votary to approach perfection; while idle followers are contented with the defaults of imitation. With most men, the labor of the mind, equally with that of the body, ceases with the removal of its necessity; and a shameless dependence on the intellectual alms of others, is not less common, than the populous growth of pauperism upon the increasing provisions of benevolence. The unbounded distributions of genius, prompt to excuses for indolence, and to claims for succour, and the empire itself of the art, at last falls under the insurrection and anarchy of its former servile dependants.

It is thus readily admitted that a full analysis of speech, together with the establishment of a system of principles in the art, will not always exempt it from abuse or ruin. But I cannot therefore, refrain from recommending a mode of cultivation, that must insure the highest satisfaction, while the art remains uncorrupted, and that, by the record of its definitions and method, will afford the best means for any needed restoration.

Perhaps it is not going too far, to say, the art of speaking, when founded in nature, and defended as well as directed by her rules, does not consist of those purposes and means, that are liable, through an ambitious love of change, to end in corruption. Some of the fine arts may receive the addition of Ornament, properly so called: which in its excess, is alas, too often the precursor of their ruin; and which holding but a separable relationship to its subject or principal, leaves a refined and guarded taste to order the degree of its application, or its total exclusion. The art of speaking is subject to no such conditions. The embodying of sense by sound, and the coloring of feeling by its expressive signs, are fixed in their amenity by the unalterable instinct of nature, or if this is not granted, by the satisfactory decisions of universal convention. With this ordained and stedfast purpose of the voice, all addition to the numbered signs of its language is redundancy, and all misplaced utterance is affectation.

The following history of the voice is addressed especially to those who pursue science with attention and perseverance; who prefer its useful accuracy, to its ostentation; who are satisfied with the 'few—but fit audience;' and who know, from their own happy experience, that exactness of knowledge is the bright felicity of intellect. To inquirers of this character, it need not be said, that even the rapid flight of speech may be more easily followed, when the general principles of its movements are understood. The hesitation of the ear will be prompted by the mind, and we shall more readily discern what is, by knowing what ought to be.

After the preceding representation of our limited knowledge of the functions of the voice, and upon the promises of a more



extended and precise analysis, the reader must be prepared to find in the following essay, a new, but I hope, not a distracting nomenclature. When unnamed additions are made to the system and detail of an art, terms must be invented for them: and even when its known phenomena are exhibited under varied relationships, the purpose of description is less perplexed by the novelty of terms, than by an attempt to give another application or meaning to former names.

Many of the varieties of pitch having been accurately designated and clearly arranged in music, its applicable nomenclature is, in this essay, transferred to the description of speech: and whenever a language has been purposely framed, I have endeavored to make it, by direct or metaphorical use, purely explanatory of the nature of the vocal functions.

Although I have gone deeply into the philosophical history of speech, and have spared no pains in illustrating whatever might, from its novelty, be otherwise obscure; I have not pretended to make specific application of all the principles here laid down, to every case of the reading and speaking voice. As the design of this essay is, to promulgate a new Institute of Elocution, I have endeavored to accommodate the full requisitions of the subject, to the limitation of my time, by brief generalities of explanation and method: which, in holding the light of instruction broadly but distinctly over the whole, may enable others to perceive the nature and relationship of the parts; and thus with the closer and more particular hand of detail, to unite in purpose for the completion of the work. The full development of an art, in all its practical bearings, must be the united product of many, and of their lives. Here is the result of the leisure of about three years, snatched from the daily duty of extensive professional occupation. If in discharging the duties of that profession, I have selected from its physiological department, a subject of inquiry which gives its ultimate services in another art, I have not therein forgotten that nature, who never is ungrateful to the eyes that watch her, has still her secrets in the human frame, yet to be told for the health or happiness of man: the future search after which, may not be

without success, and will not be without the satisfaction experienced in conducting these offered scrutinies of the tongue and ear.

The reception which may await the following work, can be of no important interest to me. By taking care to antedate any expected season of its penalties and rewards, I have already found them in the varied perplexity and pleasure of its accomplishment. I leave it therefore for the service of him, who may in future desire to read the history of his voice. The system here presented will satisfy much of his curiosity: for I feel assured, by the result of the rigid method of observation employed throughout the inquiry, that if science should ever come to one consent on this point, it will not differ essentially from the ensuing record. The world has long asked for light on this subject. It may not choose to accept it now: but having idly suffered its own opportunity for discovery to go by, it must, under any capricious postponement, at last receive it here.

Sir Joshua Reynolds has a pretty thought, on the labors of ambition and the choice of fame. I do not remember his words exactly; but he figures the present age and posterity as rivals, and those who receive the favor of one, as being outcasts from the other. This condition, while it allows a full but transient satisfaction to the zeal which works only for a present reward, does not exclude all prospect from those who are contented in the anticipation of deferred success. Truth, whose first steps should be always vigorous and alone, is often obliged to lean for support and progress on the arm of Time; who then only, when supporting her, seems to have laid aside his wings.

Philadelphia, January, 1827.

THE  
PHILOSOPHY  
OF  
THE HUMAN VOICE.

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SECTION I.

*Of the general Divisions of Vocal Sound: with a more particular account of its Pitch.*

ALL the constituents of the human voice, may be referred to the five following Modes:

QUALITY,  
FORCE,  
TIME,  
ABRUPTNESS,  
PITCH.

The detail of these five modes, and of the multiplied combination of their several forms and varieties, includes the enumeration of all the Articulating and the Expressive powers of speech.

It would be fruitless to attempt to give an analytic history of the voice, without the use of definite terms for its appreciable modes. It is therefore proper to inquire, how far common nomenclature fulfils the purposes of precision; and by what means any obvious deficiency may be supplied.

The terms by which the *Quality* or kind of voice is distinguished, are,—rough, smooth, harsh, full, slender, thin, musical, and some others of the same metaphorical structure. They are

sufficiently numerous: and as descriptive as possible, without reference to vocal and exemplar sounds. An attempt towards this kind of illustration has been made, by variously distinguishing the singing voice, according to its resemblance to the sound of the reed, the string, and the musical-glass. The voices of inferior animals also afford analogies to the variety of quality in the human voice.

For the specifications of *Force* we use the words,—strong, weak, feeble, loud, soft, forcible, and faint. These are indefinite in their indication, and without any fixed relationship in degree. Music has more orderly and numerously distinguished the varieties of force, by its series of terms from *Pianissimo* to *Fortissimo*. I shall, in its proper place, make some new distinctions in the manner of employing this mode.

*Time*, in the art of speaking, is subdivided into,—long, short, quick, slow, and rapid. Music has a more precise scale of relationship, in its order of signs from semibreve to double-demi-semiquaver. The single or unaccompanied sound of speech does not require that nicety in *Time*, which the concerting of music demands; yet there is need of more precision in designating its degrees, than the usual terms of prosody afford. Mr. Steele has given, in his work, a notation of time, sufficient for all the syllabic purposes of discourse. I shall hereafter make a division of this mode, with reference to English syllables, and to their employment in speech.

I use the term *Abruptness*, to signify the sudden and full discharge of sound, as contradistinguished from its more gradual emission. *Abruptness* is well represented by the explosive notes which may be executed on the bassoon, and some other wind instruments. I have given this mode of the voice, the place and importance of a general head, not only as an expressive agent in speech, but because its characteristic explosion is peculiar, and quite distinct from the nature of *Force*; with which, from its admitting of degrees of intensity, it might seem to be identical.

The variations of *Pitch* are denoted by the words,—rise and fall, high and low. The vague import and the insufficiency of

this division were shown in our introduction; and as the following history of the voice makes especial reference to this mode, and gives a minute detail of its various forms, it is necessary to adopt a conformable, and more definite nomenclature.

It happened well, for our assistance in developing the nature of speech; that most of the phenomena of pitch were long ago observed, analyzed, and named, in the proper science of music. Some of its varieties however, in the speaking voice, are not technically known in that science. For these I have made a language. But most of the movements of the musical system are also found in speech. It is advisable therefore, to adopt musical terms for these identical functions: since they are already known to many, and may, through elementary treatises, be easily learned by all; and since the application of different names to things of essential resemblance, would counteract one great object of philosophy; which is, to include all similar phenomena under the same nominal classes: notwithstanding they may happen to be separated, by place and name, in our artificial arrangements. For in collecting facts from Nature, who is no respecter of position or title, we must take them where we find them, and class them, just as they agree. I shall therefore give a concise account of the terms by which the phenomena of pitch are distinguished in music.

In entering upon this elementary and important explanation, wherein a recognition by the ear, of sounds merely described, is absolutely necessary for comprehending the subsequent parts of this work, I must beg the reader not to be discouraged by temporary difficulty. He who has been taught the principles of instrumental or of vocal music, and is able to execute accurately, what is called the Scale or *Gammut*, will understand the following descriptions and divisions, without much hesitation. He who knows nothing of the relations of musical sounds, nor of the regular scale by which they have been arranged, must on this, as on so many other subjects of the school which need perceptible illustration, have recourse to a living instructor. He can generally find at hand, instrumental performers, or singing

masters, or the clerk of some neighboring church, who will exemplify to his satisfaction all that is merely descriptive here.

The reader is not referred to musicians and singers, for any assistance in his application of the principles of music to the analysis of speech. The system of mechanical formality to which they have in a great degree circumscribed their views, together with the wasteful industry of their perpetual practice upon difficulties, has, generally speaking, so limited their perceptive faculty, that they are often the last to see, in the relations of other things, even the most striking analogy to the principles of their art. But their own art, merely as the routine of art, they know well. To them therefore the reader is referred, merely for the exemplification of a technical nomenclature, that I have here, only the means of words and diagram to explain.

The term Pitch is applied to the variations of musical sound, between its lowest and its highest appreciable degree. This variation between gravity and acuteness, is represented in the human voice, by the two extremes of hoarseness, and screaming.

The different degrees of Pitch in music are denoted by what is called the *Scale*: the formation of which may be thus illustrated:

When the bow is drawn across a string of a Violin, and the finger at the same time gradually moved, with continued pressure on the string, from its lower attachment to any distance upwards, a mewing sound, if I may so call it, is heard. This mewing is caused by the gradual change from gravity to acuteness, through the gradual shortening of the string: and as it thus rises in acuteness by an uninterrupted line of momentary changes, it is called a continuous sound. I shall call it *Concrete* sound. This movement of pitch, on the violin, is termed a *Slide*.

The reader may himself exemplify this concrete sound, by uttering the single syllable *aye*, as if he were asking a question with the expression of earnest surprise, yet rather deliberately; beginning at the lowest, and ending at the highest limit of his colloquial voice. The gradual rising movement in this case is concrete: But as the voice, and any other tunable sound may be continued in one uninterrupted movement upon the *same*

*line* of pitch, without rising or falling; it is proper to remark here, that the term *Concrete*, is in this essay, applied only to an uninterrupted movement in a rising, and in a falling direction.

Now, the sounds of what is called the *Scale* in Music, are not continuous or concrete; but are made—by drawing the bow, only while the finger is held stationary at certain successive places on the string: thus showing an interruption of the continuous upward slide. These places are seven in number, and their distances from each other are determined by a scientific rule for subdividing the string, which we need not consider here. Other sounds, still ascending on the string above these seven, may be made, by a similar interrupted progression. But since the second series of seven, though of higher pitch, yet adjusted by the same rule, do each to each in order, so nearly accord with the first seven, that they may be considered as a kind of repetition of them,—and as the same is true of other series of seven, that may be formed between the lowest and the highest limit of sound,—the whole extent of variation in acuteness and gravity, is regarded as consisting of but the simple scale of seven sounds, in different series or ranges of pitch.

In the margin of the following page, a diagram represents the places where we suppose the string to be pressed when the bow is drawn: the black disks on the line, at the places of two of the repeated series of seven sounds being marked numerically: the initials T and S, respectively denoting the terms *Tone* and *Semitone*, which will presently be explained.

Upon comparing this picture with the above account of the production of *concrete* sound, and supposing the concrete progression upon the string to be represented by the continuous vertical line, on which these numerical places are marked by the disks, it is clear, that portions of the concrete must be unheard, when the bow is drawn, only while the finger is stationary at the several places. The sounds thus produced at these places, omitting the intermediate concrete, I shall call *Discrete Sounds*: And these, when heard successively in a given order, as represented by the diagram, constitute a *Discrete Scale*.\*

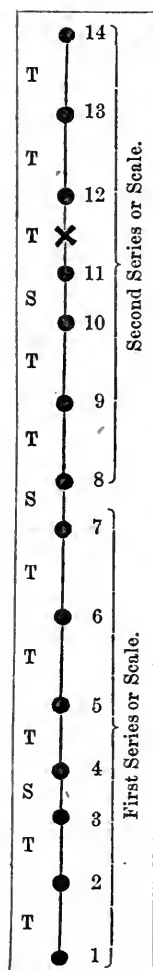
\* This continuity and this disjunction of the line of pitch are known to most musicians, only under the respective names of *Slide*, and *Scale*. The terms con-

The explanation thus given of the manner of concrete and discrete progressions, in an upward direction, is to be understood of the downward course also, under a reverse movement of the gradual slide, and of the skip, on the string.

The variations of pitch on most musical instruments are discrete. The violin and its varieties derive much of their expressive power, from being susceptible of the concrete movement; and it is one of the great sources, as will be shown hereafter, of Expression in the human voice.

The several places at which we suppose the sounds to be made in the discrete progression, are numerically designated in the diagram, and are called the *Places*, *Points*, or *Degrees* of the scale. Any two degrees are, by relative position, called *Proximate*, when they are next to each other; and *Remote*, when they include more than proximate degrees between them.

The distance between any two points in the scale, whether proximate or remote, is called an *Interval*. A musical interval is defined to be a 'quantity of a certain kind, terminated by a graver and an acuter sound.' But for the purposes of speech, it is necessary to regard that quantity as either continuous *sound*, or imaginary *space*; and to consider the *effect* of the transit of the voice from one degree of the scale to another, as constituting an interval, whether



crete and discrete, as here applied, are borrowed from mathematics; in which science they designate the two great generic divisions of quantity. Thus Magnitude is the concrete quantity; for the lines, surfaces, and solids which constitute it, have their respective parts, so to speak, *concreted* or united immediately with each other: — whereas Number is the discrete quantity; since the distinct succession of its constituent units is altogether different from any kind of continuity.

The most familiar illustration of these terms, as applied to the two kinds of quantity in musical sound, is furnished by the form of a ladder, the side rails representing the concrete, and the rounds the discrete.



the voice is concretely heard, or discretely omitted between them. The intervals in their proximate order, are measured as follows:\*

The interval, or the quantity of concrete voice either *heard*, or *omitted*, between the first and the second places, as numbered in the diagram, is called a *Tone*.†

That between the second and third is likewise a *tone*.

That between the third and fourth, which appears in the diagram, as but half the space of a tone, is called a *Semitone*.

The interval between the fourth and fifth, fifth and sixth, sixth and seventh, is each a tone, and lastly, that between the seventh and the eighth, or first of the next series, a semitone.

The intervals between the degrees of the scale, whether proximate or remote, are designated numerically; the extreme degrees being inclusively counted. Thus, from the second to the third, or from the sixth to the seventh, is the interval of a second; and from the second to the sixth, or from the fourth to the eighth, is the interval of a fifth. And so of the rest: the numerical name of any interval being the same, whether taken in an upward or in a downward direction.

Though the several discrete sounds of the scale are named according to their ordinal number, yet the first, relatively to its rising series, is generally called the *Key-note*. Consequently, in two or more series of scales, the eighth sound, called the *Octave*, of the preceding, is always the key-note of the succeed-

\* The well informed reader should regard this general view of the scale, and the manner of its illustration, with a thoughtfulness of my design. I omit the theoretic distinction of greater and lesser tone, of diatonic and chromatic semitone, and of the major and minor scale, together with other particulars, both melodical and harmonic, with an intention to notice only what is preparatory to the description of speech.

† The reader must bear in mind, that the word *tone* in this essay, designates — only a certain interval of pitch; since common language applies it alike to pitch, quality, force and time, in the phrases ‘high and low tones of the voice,’ ‘mellow, and silver tones,’ ‘an emphatic or loud tone,’ and a ‘deliberate tone.’ Even music, with all its scientific precision, is not free from slight confusion on this point. For while it employs the word *tone*, for that interval to which we

ing scale: as in the vertical diagram, the sound at the eighth place, is the octave of the first series, and the key-note of the second.

The succession of the seven sounds of any one series, to which the octave is usually added, is called the *Natural* or *Diatonic Scale*. It consists of five tones and two semitones; the latter being the intervals between its third and fourth, and its seventh and eighth degrees. The scale then contains these several kinds of intervals,—a semitone; a second, or whole tone; a third; fourth; fifth; sixth; seventh; and octave.

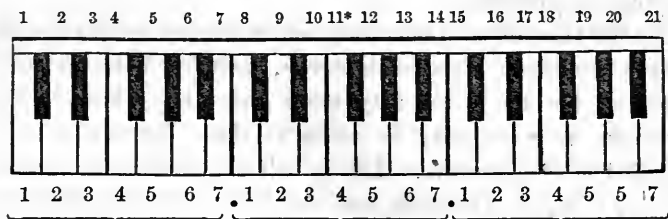
By the diagram, the interval between the second and fourth degrees is numerically a third, yet contains but one tone and a semitone: whereas, that between the first and third degrees, still numerically the interval of a third, contains two whole tones. From this difference in constituency, and extent, the former is called a *Minor Third*, and the latter a *Major Third*. But since the minor third is never used in correct speech, the term *Third* will, in this work, except the minor is specified, always refer to the major interval.

Having thus far, described the construction of the Musical Scale, I here advise the reader, who may not be a musician, and who may never have heard of the nature of that scale, to ask, from some qualified master, an audible example of its upward and downward progression, and of its several intervals. The varied practical exercises on the scale are, in the language of vocal science, called *Solfaing* and *Solmization*. Let him studiously imitate this exemplification, and commit it to memory. If destitute of what is called a musical ear, let him not think himself unable to discriminate those intervals, which he has now learned to be a part of music. In communities where the

restrict its use, it at the same time, designates *quality*, in the terms,—‘tone of the flute’ and of other instruments, and the ‘pure tone’ of the vocalist. The french word *timbre*, corresponding to our *quality*, and sometimes applied to the voice, would, in common English pronunciation, soon get into down-right ship—*timber*. Let us not be ‘frightened at the sound ourselves have made’; but call quality by the plain English term *Quality*; the timid recollecting, it comes from a word used by Cicero and Cæsar.

cultivation of this art is general, these things are all learned by thousands, who, with their natural ear, would never have caught up even a fragment of the commonest tune. And surely there is no one, into whose hands this book will ever fall, who can possibly avoid perceiving the several differences of meaning or expression, when he is addressed in the language of narrative, surprise, complaint, authority, or interrogation. Now these various expressive effects in speech, are perceptible to him, and accurately so, only because they are concrete or discrete movements of the voice through certain appropriate intervals of the scale. His ear therefore does really recognize these movements,—these *intervals of the speaking scale*. I only give to his understanding and his tongue, their musical method and names.

When an instructor cannot be met with, the use of a well-tuned Piano-Forte may assist those who have no acquaintance with the scale. On the key-board of this instrument there is a front row of white keys, as they are called, and a rear row of black ones. A representation of their forms and positions, is given in the following diagram; where a portion of the *Great Scale*, or as its whole extent is called,—the *Compass* of the instrument is shown; and the white keys numbered above in continuation, as far as twenty-one; and below in repeated septenary series.



Any one of the septenary series of white keys, of which there are three in the diagram, when struck successively ascending from left to right, gives the seven *discrete* rising sounds of the diatonic scale. The black keys, are set between the white ones, for the purpose of dividing the whole tones into semitones. Hence, the black keys are wanting at the semitonic intervals of the scale,

where their purpose cannot apply. This omission visibly separates the black keys alternately into pairs and triplets. —

With the foregoing explanation, the reader can have no difficulty in finding a diatonic series on the white keys of a Piano-Forte, since the key-note or beginning of the series always lies next below the *pair* of black keys. Let him then, on that series which suits the pitch of his speaking voice, severally utter the vowels, and some of their syllabic combinations, in unison with the instrumental sounds, both in the proximate order of a tone, and in the wider transitions of the other intervals of the scale, till the whole is familiar to his ear, and at the call of memory. It is true, the Piano-Forte can show him only the *discrete* movements of pitch; but when these are under command, the *concrete* can readily be measured by them. But to proceed with our explanation.

The prolonged sound at any of the places of the discrete scale, is called a *Note*. This term *note*, signifies the continuation of sound on one unvarying line of pitch, and is to be carefully distinguished from that of *Tone*, which as before stated, always means a certain *interval* of pitch: and in this essay, is applied, either to the concrete transit of the voice between any two proximate degrees, except those bounding a semitone, or to the amount of space between such degrees, when the transit is discrete.

As the term *tone* is thus used under two conditions of pitch, so are the terms of other intervals, included between remote degrees: for the voice may move concretely through these intervals, or notes may be made at these degrees, with the omission of the concrete. Let us call the former of these conditions, *Concrete Intervals*, and the latter, *Discrete Intervals*: one being, figuratively, a rising or falling stream of voice, the other a voiceless space.

The *first*, *third* and *fifth* notes of the diatonic scale, to which the *octave*, as a sort of according repetition of the first, is usually added, differ from the rest, in being more agreeable to the ear when heard in combination, and in immediate succession. The degrees, in this order, are also more readily hit by an inexperienced voice, in an endeavor to execute the several discrete

intervals of the scale: and that simple instrument the Jewsharp, and some species of the Horn more readily yield these successive notes under the faltering attempts of a learner. When therefore the pupil takes his lesson on the scale, let him familiarize his ear to the succession of the *first, third, fifth* and *octave*; omitting the intermediate degrees. Frequent reference will be made hereafter, to his perceptions on this point.

Below, is a representation of the manner in which musicians set their symbols for the diatonic sounds, on that linear table called the *Staff*. This staff consists of five horizontal and parallel lines, having four spaces between them. Each space and line represents a degree of the scale: so that from space to line, and line to space, when they adjoin, is a second: and these degrees are called *conjoint* or *proximate*. When the discrete movement is over a wider interval than a second, it is called a *Skip*; and the degrees are said to be *Remote*. The succession of the scale is here marked by disks, rising from the lowest line to the highest space of the staff; the intervals of the semitones being designated by a brace.



I have thus endeavored to describe the Concrete movement of sound; and its Discrete progression through the diatonic scale. But in order to accommodate the scale of instruments with fixed keys, to the purposes of musical execution, it is necessary to subdivide the whole tones. The purpose and manner of the subdivision may be thus described.\*

\* As the reader has learned above, the nature of the semitone, it is not essential that he should strictly attend to the detailed explanation, in the two following paragraphs: since most of it is not applicable to speech. I say this, only in reference to his finding it difficult. In letting him know, there is a succession of degrees, called the Semitonic Scale, I describe the manner of its construction: for with a knowledge of this, his ideas of the relations between Music and speech will be more varied and precise. Let him then understand it, if not too troublesome: and by all means, let him read the last two sentences of the second paragraph.

In any series of seven notes, as the first marked in the preceding vertical diagram of the scale, and in that of the key-board, let us assume the *Fifth*, as the first or key-note of a new series. This, with its octave, will extend to the place numbered twelve. Six of its places in their rising order, from five to ten, will have right positions; and thus far the intervals of tone and semitone will exhibit the proper successions of the diatonic scale. But the interval between the tenth and eleventh is a semitone, and that between the eleventh and twelfth a tone: whereas, by the rule for constructing the scale, the order should be reversed. For the tenth, eleventh, and twelfth, marked in the diagrams, are respectively the sixth, seventh, and eighth of the new series assumed from the fifth. If then the interval from eleven to twelve be subdivided into two semitones, as shown by a cross in the vertical diagram, and by a star in that of the key-board, and if the transit be made from the tenth place, to this point of division, two semitones, making thus one whole tone, will be passed over; the interval from this point of division to the twelfth will be a semitone, and thus the constituent intervals of the diatonic scale in this second series, will be obtained.

Now, in order to divide in this way, all the whole tones, let us observe, that *rising* a fifth on the previous series, would soon carry us beyond the limit of our diagrams. And let us further observe, that the fifth above any key-note, holds the same relative position in a scale, as the fourth below it. If then, for a key-note to a third series, we take the fifth *above* the key-note of the second series, or the fourth below it,—which are represented respectively by the ninth and the second of the diagrams, and which are considered the same, because they have the like positions of second in the two series of the key-board,—a similar subdivision of the whole tone, between the fifteenth and sixteenth, will be necessary, with the use of the former subdivision, to construct the scale. And thus progressively, by taking the fifth of the last series, or the fourth below it, and using the previous subdivisions, every place of the scale may become the

first of a series; and every whole tone may thereby be divided, as shown by the black keys in the diagram of the key-board. This division produces a series of semitones. When therefore the progression is made by them, the order of degrees is called the *Semitonic*, or more commonly the *Chromatic Scale*.

But it is necessary for the future history of speech, that the succession of discrete sounds should be exhibited under still more reduced divisions. These consist in a discrete transition from place to place, over intervals much smaller than a semitone; each point being as it were, rapidly touched by a short and abrupt emission of voice. This description may be illustrated by the manner of that noise in the throat called gurgling; and by the neighing of a horse. The analogy here regards principally the momentary duration, frequency, and abruptness of sound; for the gurgling is generally made by a quick iteration on one *unvarying line* of pitch. But in the scale now under consideration, each successive pulse of sound is taken at a Minute Discrete-interval *above* the last, till the series reaches the octave. We cannot tell the precise extent of this minute interval, nor the number of pulses in given portions of the scale; since this function is executed in a manner, and with a rapidity which prevent discrimination. Nor is this point material now. My purpose requires it to be known that the voice does rise and fall, with short and abrupt iterations, through the whole extent of pitch, by steps, less than a semitone. Whether the discrete space is that fractional part of a tone called a *comma*, or some division or multiple of it, we leave to be determined among theorists, by other means than that of the ear alone. Let us then call this species of movement, the *Tremulous Scale*.

We have thus, four different kinds of progression in pitch; and though in speaking of the concrete, its slide was not called a scale, since its unbroken line has no analogy with the interrupted steps of a discrete succession; yet with a full understanding of its nature, there can be no objection to its being so called.

There are then *Four* scales of pitch. The *Concrete*; in which, from the outset to the termination of the voice, either in rising

or falling, there is no appreciable interval, or interruption of continuity.

The *Diatonic*; wherein the discrete transitions are principally by whole tones.

The *Chromatic*; consisting of a discrete succession of semitones: and,

The *Tremulous*; which with its momentary impulses, separated from each other by very minute intervals, has never, as far as I know, been employed on musical instruments, in an upward and a downward progression; the tremolo being a tremor on a straight line of pitch; and the Trill or Shake being, as will be shown hereafter, a totally distinct function.

The extent through which the voice is used in any of these four scales, within the limits of distinct articulation, is called the Compass of Speech.

For the purpose of explanation, the scales have been represented separately, though in the practice of the voice they are variously united: since speech makes use of them all. The concrete is always found: and we shall hereafter learn in what manner the diatonic, chromatic, and tremulous scales are joined with it.

The term *Melody* is, in music, applied to a regulated vocal or instrumental use of the diatonic and chromatic scales. The full meaning of the term embraces the further relations of time, rythmus, and pause: but I here speak of pitch alone. That effect in music called melody, is produced by the use of the seven notes of the scale, in any agreeable order of their possible permutations, either in a proximate or skipping progression. We shall find hereafter, that the Melody of Speech is founded on a like principle of varied intervals: while it has peculiarities, arising from its concrete and tremulous movements, and from its not being effected by the doctrine of what in music is called *Key*.

The term *Key* is applied to each of the several series of the diatonic scale, on musical instruments. And as it appears by the diagram of the key-board, that the Semitonic divisions of the whole tones of the scale make twelve places, from each of which a diatonic succession may be arranged, so the scale of



the piano-forte admits of twelve different *keys*. The first note of the succession is called as we said formerly, the *key-note*. The relationship of this, to the other notes of the scale is such, that a melody will appear unfinished, if its last sound be not the key-note of the scale, or the octave to it, which is its nearest concord.

It is a condition in music, that a melody formed of the varied permutations of the notes of any one *key*, shall not employ the constituent notes of *another*. Thus in the vertical diagram, there is the first series, with its key-note at number one; and a second with its key-note at five. But to form the second, we found it necessary to divide the tone between the eleventh and twelfth points, in order to obtain the final semitone of the diatonic scale: and it appears that all the notes are common to the two series, except the seventh of the second, marked eleven in the diagram. Now a melody or tune begun on the first series, cannot employ that eleventh, and be agreeable to the ear, but with an express design to leave the first series, and afterwards to carry on the tune altogether by the notes of the second. This transition from one series to another is called *Modulation*, or Changing the key. It is employed in vocal and instrumental music, but is not applicable to speech.

The term *Intonation* signifies the act of performing the movements of pitch through any interval of the several scales, whether in speech, in song, or in instrumental execution. It therefore regards merely the changes of sound between acuteness and gravity. Intonation is said to be correct or true, when the discrete steps, or concrete slides over the intended interval are made with exactness. Deviation from this precision is called singing, or playing, or as it may be hereafter, *Speaking false*.\*

\* Instead of the term *Intonation*, which embraces in music, the doctrine of intervals, and their exact execution; the words *Inflection* and *Modulation* have been used by writers, to express only a general and obscure perception of some variation of pitch, in the speaking voice. So entirely have they seemed to overlook the analogy between the scale of music and of speech, that the term *Intonation*, which has been used in the former art, at least a century, to denote the precise recognition of intervals, is not, *with this meaning*, to be found, as far as

The term *Cadence* in music, means—the consummation of the desire for a full close in the melody, by the resting of its last sound in the key-note. It will be shown hereafter, that the cadence or close of *speech* is effected in a different manner.

I have thus endeavored to prepare the reader for all that relates to the science and nomenclature of music, in the following description of speech. When a full knowledge of the nature and uses of the voice will have become familiar, through general instruction and practice, the Art of Speaking will seem to offer less difficulty, by having an acknowledged system and nomenclature of its own. Now, we are obliged to study another art, in order to make an Art of it.

In whatever way a pupil may learn, or be taught to recognize and to execute the intervals of the scale, let me here again call his attention to the necessity of making himself familiar with the perception of the concrete and discrete movement, not only as formed on simple vowel sounds, but on syllables, the common materials of intonation in speech. Let the pupil then, on any syllable capable of prolongation, rise *concretely*, from the first degree of the scale to the octave; and from this immediately return concretely to the first degree, while the effect of the extent of the rising octave remains upon the ear. In like manner, let him ascend and descend through the concrete fifth, third, second, and semitone.

For acquiring familiarity with the *discrete* intervals, as used in speech, the intonation should be performed by means of two syllables. Thus, taking the word *gaily*, let the pupil begin at the first degree of the scale, with *gai*, and by a skip, strike the octave with *ly*: and then, in immediate return, while memory of the interval serves him, take *gai* at the octave, and descend to the first, on *ly*. In like manner, let the voice be exercised on the discrete fifth, third, second, and semitone.

Facility in executing the *chromatic* movement of speech, is to

I can learn, in any of the numberless books on elocution, published within this period. I need not say, how often, the description of speech, founded on the identity of its intervals with those of music, will hereafter require the use of this term.

be attained, by frequently repeating the interjection *ah*, with a plaintive sentiment, both ascending and descending, between the seventh and eighth degrees of the diatonic scale:

The pupil will acquire a ready command over the *tremulous* intonation, by practising the characteristic tremor of this scale, through the semitone with a plaintive sentiment, and with laughter, or sentiments of exultation, through the other intervals.

By frequent practice of these several intonations on single syllables, the voice will be prepared for the precise use of intervals, in the syllabic successions of speech.

The preceding explanations have been extended rather beyond what is absolutely necessary for comprehending the proper science of Analytic Elocution, now to be first set forth. Thus the nature of Key and Modulation in music, has been described, with some care, although speech is not constructed upon the principles of either. It may not however, be uninteresting to some inquirers to know, wherein the differences of the cases consist.

The term Elocution is applied throughout this work to signify the use of the voice, for the representation of thought and passion, under every form of correct Reading and Speech. These two last terms have a plain, restricted, and precise meaning: while Elocution as a genus includes them both. The terms Recitation, Delivery, and Declamation, as well as divisions of the art, designating public Places, and Professions, are not here technically, if at all, used in reference to vocal character. Styles of elocution may differ in manner, within the rule for justly denoting sentiment and thought; and this rule should direct the style, whether of the Advocate, the Witness, or the Judge; of the Pulpit or the Senate; of the speech of the Stump-orator, or the harangue of the General. If there had been a more abundant and precise knowledge, of *how* language should be spoken, there would have been much less said of the Person and the Place.

I feel how perplexing it is, I was about to say, it is impossible, to render the separated parts of a science, so well divided in method yet so closely related in detail, as that of music, clearly

intelligible. If what has been said, will enable the reader to understand the system and particulars of the Four Scales, and to execute them, he will not have much difficulty in pursuing our further history of a new and beautiful Science of the Human Voice.



## SECTION II.

### *Of the Radical and Vanishing movement of the voice, and its different forms in Speech, Song, and Recitative.*

WE have been willing to believe, on faith alone, that Nature is wise in the contrivance of speech. Let us now show by our works of analysis, in what manner, and with what a perfection of economy that cannot surpass itself, she manages the simple constituents of the voice, in the production of their unbounded combinations.\*

\* As I profess, in this work, to draw the history of the human voice, altogether from observation by the ear, and experiment with the tongue, it will be convenient, and even necessary,—from the constant reference to the combined agencies that make up the system of speech,—to have some brief term to designate what we *imagine* to be the directive principle, or general agent over these subordinate and *perceptible* agencies. I have therefore, in the text, adopted an abstract sign, for all these agencies, and their effects, — in the word Nature; a word often taken in error, and in vain, but not yet obsolete. This Term, this Nature, I use everywhere,—and always with the same meaning when personified,—as the representative of an all-sufficient, and ever-present system of causes: which in the broad wisdom of its ordination, and universal consistency of its effects, is the bright and unchanging example of truth, and right, and goodness, and beauty; and worthy of unceasing study and imitation, for beginning, without delusive hopes, the intellectual, the political, the moral, and æsthetic refinement of man.

When the letter *a*, as heard in the word *day*, is pronounced simply as an alphabetic element, without intensity or emotion, and as if it were a continuation, not a close of utterance, two sounds are heard continuously successive. The first has the nominal sound of this letter, and issues with a certain degree of fulness. The last is the element *e*, as heard in *eve*, gradually diminishing to an attenuated close. During the pronunciation, the voice rises by the concrete movement through the interval of a tone or second; the beginning of *a* and the termination of *e*, being severally the inferior and superior extremes of that tone. The nature of this concrete rise may be thus visibly represented.



But as a curvature of lines seems to me, to afford a more graceful analogy to the peculiar effect of this vocal concrete, it will throughout this work be represented thus :

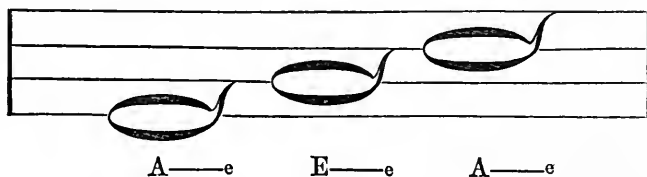


As the above description may not—from the limited extent of the concrete, its delicate structure, and momentary duration,—be at once recognized, I shall endeavor to throw some particular light of explanation upon it.

That the sound denoted by the letter *a*, when thus uttered concretely, has the *diphthongal* character, will be obvious on deliberately drawing out this single element, as a question put with great surprise. For in this case, its commencement is what I have called the nominal *a*, and its termination in *e*, at a high pitch is no less distinguishable.

By the same use of interrogation, the *fulness* or greater volume of sound upon *a*, and the *diminishing* close in *e*, will be obvious to an attentive ear. Nor is it improbable that the feebleness of this last constituent of *a*, in ordinary pronunciation, is at least one cause why the diphthongal structure of this element, has never, as far as I know, been perceived, or described.

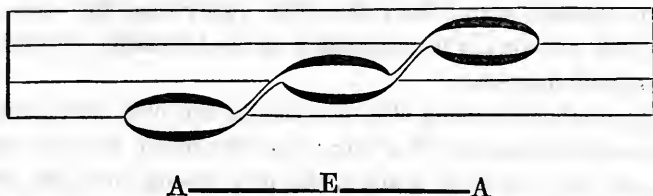
Now, that *a*, uttered simply as the head of the alphabet, without any striking expression, and as a continuation, not a close, of speech, does rise through the concrete interval of a *tone*, will be manifest to the reader, by his ability to intonate the diatonic scale. For let him ascend *discretely*, by the alternate use of *a* and *e*, prolonging each as a *note*, and making a slight pause between them. This will render him familiar with the relationship of the two elements, when heard on the *extremes* of a tone: as illustrated by the following diagram; where from



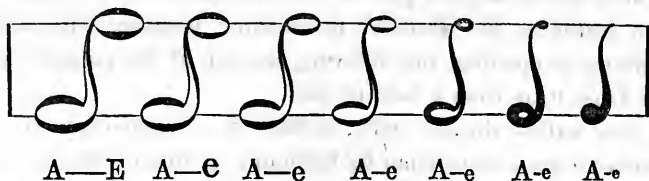
line to line, is one degree, or a tone of the scale; where the oval figure, with its attenuated rising termination, represents the prolonged *note*, with its faint and rapid concrete issue; and where the size of the subscribed letters represents the proportional duration and volume of voice, in the different parts of each impulse of pronunciation.

Then let him ascend the scale, by a kind of *union* of the concrete and discrete progressions; that is, by beginning with *a* slightly prolonged, and proceeding to *e*, in the second place, without breaking the continuity of sound; and thence after slightly prolonging *e*, passing concretely to *a*, in the third place; as illustrated by the following diagram; where full *notes* are connected by slender *concretes*. This practice will make him familiar with the effects of a concrete rise through a tone,

when the upper extreme is rendered remarkable, by the stress and prolongation it receives at the second place of the scale.



Supposing the interval of a tone to be distinguishable, when thus uttered with a full volume of sound on the two extremes *a* and *e*, or with what may be called a double stress; it may be proved, in the following manner, that the *simple* utterance of *a* in *day*, passes through the same interval. Let the *a* and *e* be repeatedly pronounced with this double stress, united by the weaker concrete, till the effect of the interval, is for the moment, impressed upon the ear. Then let the stress on *e* be gradually diminished in the repetition: as illustrated by the series of symbols in the following diagram. The audible effect of the last of the series, even with a total cessation of the upper stress, will



as far as regards intonation, so resemble, yet faintly, the effect of the double stress, that the cases will be admitted as identical. Since then the *tone* is plainly cognizable as the first interval of the scale, when *both* extremes receive the stress, so in returning to the simple pronunciation of *a*, by gradually diminishing the stress at its upper extremity, the perception of this interval will be kept up through the progress of the change.

If there should at any time be a doubt, as to the extent of the concrete interval, let stress be applied at its summit. When the interval is a tone, the two sounds will form the commencement of the diatonic scale: for with a little experience, the course of this scale can always be recognized, in the execution of its first and second degrees.

The diphthongal sound of *a* does then in this case, pass through the concrete interval of a tone; the movement being divided between the sounds of *a* and *e*, the first gliding into the last. But as the question here refers to the extent of the interval traversed, and to its upward direction, as well as to its concrete progress, it is necessary to guard against utterance of the literal element, with any emotion; for if it be with plaintiveness, surprise, interrogation, or other impressive sentiments, or as the close of a sentence, the concrete will be some other interval than the tone, or will move in a downward direction; this *tone* or *second*, being, as will be shown hereafter, the instinctive intonation for simple thought, exclusively of feeling or passion.

The peculiar structure of this movement suggested the division of it, by terms, into two parts; and the use of these terms, for explanatory purposes in the following history, will show its propriety.

I have called the first part of the concrete, or that of *a*, in the above instance, the *Radical movement*; because, with a full beginning or opening, the following portion of the concrete proceeds from it as from a base or root.

I have called the last part, or that of *e*, in the example, the *Vanishing movement*, from its becoming gradually weaker as it rises, and finally dying away in the upper extreme of the tone.

It must strike the reader, that these terms can have only a general reference to the two extremes of the concrete, since the gradual change of the radical into the vanishing movement, prevents our assigning an exact point of distinction between them.

When a single alphabetic sound, capable of prolongation, is uttered with propriety and smoothness, and without emotion, it commences full and somewhat abruptly, and gradually decreases in its upward movement, until it becomes inaudible; having the



increments of time, and rise, and the decrements of fulness, equably progressive. That is, supposing a gradual diminution of fulness, in the gradual rise through a tone to be effected in a given time; one half or smaller fraction of that rise and diminution will be effected, in one half or smaller fraction of that time. Let us call this form of the radical and vanishing movement, the *Equable Concrete*.

The varied forms of the vocal function in Song and Recitative, may help to illustrate the nature of this equability in the intonation of speech.

The long-drawn voice of one continued pitch, heard in song and recitative, is produced in two ways.

First; by giving the greatest proportion of time and volume to one continuous or level line of sound, if I may so call it, in the radical place; and by subsequently rising concretely, lightly, and rapidly through all the superior portion of the concrete. Let us call this, the *Protracted Radical*.

Second; by rising concretely, lightly, and rapidly through all the inferior portion of the concrete, and then prolonging the voice with greater volume, on a level line at the highest point of the vanish. Let us call this, the *Protracted Vanish*.

Thus far then, intonation exhibits three modifications of the radical and vanishing movement. The Equable Concrete of speech. The Protracted Radical, and the Protracted Vanish; both of which are used in song and recitative. But we shall have occasion to learn, as we proceed, the various relationships of the concrete, to all the simple and compounded intervals, to the alphabetic elements, to time, and force.

I have spoken of the radical and vanishing movement through a tone, to explain, by that interval, the formation of the concrete rise, and its threefold division. But in taking a wider survey of the subject, we shall learn, — the radical and vanish, is made on every other interval.

Thus, if we ascend concretely, from the seventh to the eighth degree of the scale, by *a* and *e*, as represented in the second diagram on the sixty-ninth page, that is, by laying a stress on the two extremes of this interval, the voice will have a plaintive

character, very different from that of the *tone*, or interval between the first and second. Now the interval from the seventh to the eighth place of the diatonic scale, is a semitone. This plaintive concrete therefore, — when attenuated, and made *equable* by gradually diminishing the stress at its upper extreme, as shown in the successive symbols of that diagram, — is the radical and vanishing movement of a *semitone*.

Again, if we ascend concretely upon *a* and *e*, from the first to the third place of the scale, with a stress on *e*, in that third place, the effect of this continuous movement will differ from that of the tone and the semitone; for it will resemble a moderate degree of interrogation on the element *a*. This concrete, when attenuated or made equable, by successively diminishing the stress at its upper extreme, is the radical and vanishing movement of a *third*.

By a process analogous to that just proposed, for distinguishing the interval of a third, we may ascertain the concrete movement of a fifth, and of an octave: For these, with stress at their upper extremes, have earnest interrogative expressions. Then by diminishing the stress, as directed in the former cases, we have respectively, the radical and vanishing movements of the *fifth* and *octave*.

In this manner, the ear perceives, under their various degrees and characteristics, the several vocal movements of a *Rising* radical and vanishing semitone, — tone or second, major and minor third, fifth, and octave. These intervals have their proper significations in the expression of speech, and will be particularly noticed elsewhere.

The above description represents the *Concrete* rise of the several intervals. But the *Discrete* scale is likewise used in speech; and its skipping intervals are, perhaps, as readily distinguishable as the gliding intervals of the concrete scale. When therefore we are able to ascend the discrete steps of the diatonic scale, in proximate succession, and to recognize its wider intervals, we have only to mark, by some vowel-sound, the first and second degrees of the scale, and thus to form the discrete rising *tone* or second. In like manner by skipping through the other intervals, we shall have a discrete rising semitone, third, fifth, and octave.

I say nothing here of a radical and vanishing *fourth*, *sixth*, and *seventh*; or of *wider* ranges than the octave; or of the *discrete* movement of these intervals; not that the voice does not use them, but because a reference to the third, fifth, and octave, is sufficiently precise for the purpose of our history.

Let us consider another condition of the radical and vanish. We have viewed the concrete of the voice only in its *rising* progress. There is a similar glide in a *downward* direction through all the intervals of the scale. To illustrate this subject, in the speaking voice, we must consider the scale numerically, in its downward, as in its upward course: the like number of degrees constituting intervals of the same name, in each direction. To express this descending relationship, music employs the terms—a second, a third, a fifth, and an octave, *below*: whereas, for the intonations of speech, I shall use the adjective-term downward, or descending, or falling, to denote this direction on the scale. Referring then to our former illustration, if the bow be drawn while the finger is moving continuously, from the eighth place on the string to the first, it will produce the concrete descending sound of the octave. And in like manner, by taking other parts of the scale as the commencement of a descending concrete, we have all the other downward intervals. To exemplify this on the voice, the descent is made by stress applied at the lower extreme of the several intervals,—thereby to render their characteristic expression more perceptible,—and then gradually diminished; as illustrated by the second diagram, on the sixty-ninth page, when taken from right to left in an inverted position. In this manner beginning with *a* in the octave, the movement to *e*, in the seventh, will be the downward concrete *semitone*.

In like manner, by a concrete transition from the second to the first degree of the scale, the downward concrete *tone* will be heard under all the characteristics of the radical and vanish; with this difference, however, from the rising movement: the fulness of the radical, if it may be so called, is now at the summit of the tone; while the vanish equably diminishes to the lower extreme of this interval; the *e* faintly ending there. And in this way, a downward concrete, from the third, fifth, and eighth

degree of the scale respectively to the first, without its terminative stress, will give the downward radical and vanishing *third*, *fifth*, and *octave*.

The downward movement is likewise made in the *discrete* progression. This may be readily shown on the Piano, and other instruments with a scale of fixed degrees, by striking in succession, the extreme notes of the required interval: and on the voice, by a unison-imitation of these instrumental sounds, upon vowels or syllables; thereby proving the existence of a downward *discrete* octave, fifth, third, second, and semitone.

He who is acquainted with the musical scale, but has not yet looked upon it in reference to speech, may ascertain the *upward* course of the tone and of the semitone, when made on a vowel, by comparing their effects respectively with those of the beginning, and the end of the rising scale. And in like manner, he may know the *downward* course of the semitone and of the tone, by comparing them respectively with the beginning, and the end of the descending scale. Every one knows a plaintive expression in speech: it is easy therefore to recognize a semitone. And perhaps there is not too much confidence in asserting, that before the attentive and competent reader has finished this essay, he will have no more difficulty in discriminating every other important interval of the rising and falling scale.

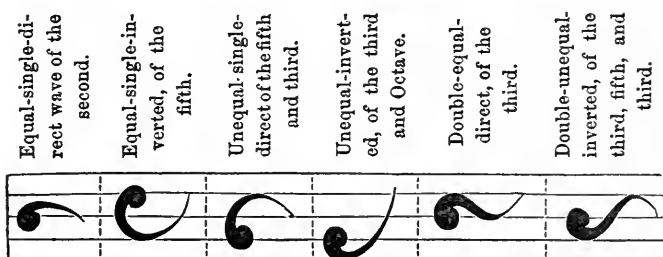
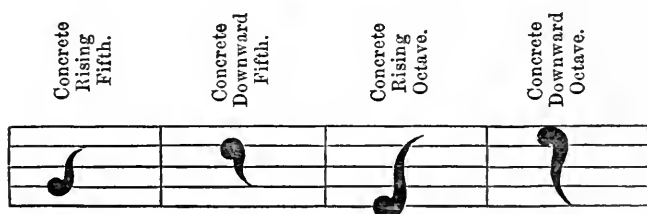
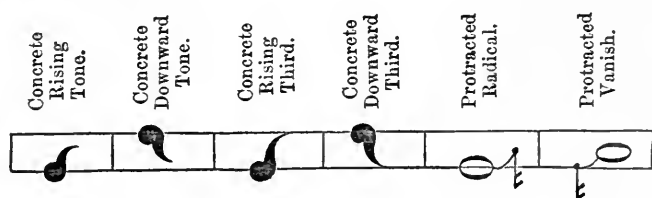
Besides the above-described forms of the concrete and discrete movements, both in an upward and downward direction, there is a continuous course of the rising into the falling concrete, and reversely, a continuity of the falling into the rising. This form of the radical and vanish will be particularly noticed hereafter under the name of the Wave. It is called Direct, when the first interval ascends, and the second descends: Inverted, when the order of the intervals is reversed: Equal, when the rising and the falling are the same: and Unequal, when different. It is called Single, when two intervals only are thus joined: Double when another is joined continuously to the second of the single form. The wave is made through all the intervals of the scale: and its different forms may be variously united with each

other. Thus it may be double-direct, unequal-direct, double-unequal, and so, in all possible combinations.

But I have not yet finished the preparatory explanations on this subject. The radical and vanish, both in its rise and fall, may be combined with Force, in the six following forms. First. The radical in its simple state, as previously shown, is distinguished from the rest of the concrete, by its initial stress. Second. While the simple state of the radical and vanish remains unaltered, the whole concrete may be magnified as it were, by unusual force. Third. The voice may be swelled, on a prolonged concrete, or wave, to the fulness of a stress, at the middle of its course. Fourth. There may be an unusual stress at each extremity of the concrete. Fifth. While the radical is reduced in fulness, the vanishing extremity may have a forcible termination. Sixth. The concrete may have the fulness and force of the radical throughout its whole course.

The following diagrams may illustrate the foregoing descriptions. For this purpose, parts of the musical notation are employed. The lines and spaces denote places of pitch; the proximate succession of line and space, being that of a second or tone. These lines and spaces differ from the staff of the musical system; the latter being founded on the diatonic scale, denotes in certain places, the interval of a semitone; whereas the lines and spaces for the notation of speech signify always, the succession of a tone, except otherwise specified. The full black symbols on these lines and spaces, with their issuing and tapering appendages of various extent, represent the opening fulness, direction, and diminution of the radical and vanishing movements. The distance between the radicals, of the concrete seconds, thirds, fifths, and octaves, severally represent the *discrete* intervals. Time is represented as in music: the open ellipse signifying the longest; the small head and stem, with its two hooks,—marking the duration of the vanish,—the sixteenth part of the open ellipse. Except for the protracted radical, and vanish, the notation of Time will not be employed. This subject is well described, and clearly arranged in music; and the application of its symbols to speech, when desirable, will not require much ingenuity or labor.

I have not given symbols for the concrete and discrete minor third, and semitone, since their representation on the staff may be easily imagined.



Forms of stress on the Concrete.



In the above notation, there is no meaning in the curve of the vanish, nor in the circular enlargement of the radical. In this, as formerly remarked, the eye only was consulted: though

I cannot say, the engraver has in all cases, done justice to the drawing furnished.\*

I have thus endeavored to describe an important and delicate function of speech. There is a peculiarity in the human voice, which as far as I have observed, has never been copied by instrumental contrivances. The sounds of the horn, flute, and musical-glass, may severally equal and even surpass in quality, a long-drawn vocal note: still there is something wanting, that distinguishes their intonation from that of speech. It is the want of the equable gliding, the lessening volume, and the soft extinction of the yet inimitable radical and vanishing movement.

And further; the simple utterance, of the radical and vanish seems to be a natural and uncontrollable function of the voice: since to my observation, it appears,—even the very shortest vocal impulse on a vowel or syllable, is not a mere point of sound, without dimensions, but is necessarily made upward or downward, through some, however limited movement in time. This remark is true of the voices of many inferior animals. Does it apply to all? and even to common mechanical noises?

In the course of this essay, I shall endeavor to obviate the effect of that repetition of its nomenclature, which the purpose of explanation, and the newness of the subject might require, by the use of various abbreviated but equivalent terms. Thus

\* On first observing the peculiar character of the radical and vanish; when my attention was sometimes misled by hasty conclusions; and while doubtfully experimenting on the form of melody, I drew, partly after the pattern of a musical note, the symbol of the concrete, as it still remains. And see, how that deceitful thing the mind, with its analogies, should be watched. Upon the first draft of the illustrations, the graceful lines of a Greek scroll were associated with my idea of the gracious impression of the vanishing movement; and the form thus given to the symbol, seems to have subsequently so influenced my perception of the function, that perhaps I am not yet quite free from the analogical feeling that suggested it. Although aware from the first, that the figurative representation of the radical and vanish, should be by the outline of a cone, still the wedge-like symbol, especially if set obliquely on the staff, seemed too awkward a picture of this master—no, this mistress-principle of the voice.

I here offer an apology for my departure from correctness in the illustration. If I have committed a fault, I much regret it; and thereupon write this note; to prevent a false association in the mind of the reader.

the Concrete function will, according to the general or specific purpose in its use, be variously called the radical and vanishing movement; the concrete movement,—progression,—interval, or—pitch; or simply, the radical and vanish, or the concrete; or the radical and vanishing tone,—semitone,—third,—fifth, and octave. The Discrete function will be called the discrete movement,—progression,—change,—skip,—or pitch; or the radical movement,—change,—progression,—skip,—or pitch. Now each of the above phrases may have the specification of rise or fall,—upward or downward,—ascent or descent, according to the requisition of the sense, or to any desirable variation of terms. Should the direction of the concrete, or the radical movement not be specified, or implied, the term is used for either rise or fall. For a general designation of the extent of intervals and waves, all greater than those of the semitone and second will be called,—*wider*, from its forming a better rythmus than *wide*, in qualifying those terms of intonation.

Let the reader then not be alarmed at the variety of these terms; for at present he need not particularly regard them, but only so far keep them in mind, as to be able to refer to them, if he should hereafter find it necessary. As he proceeds, he will perhaps regard them as brief expressions, suggested so immediately by the subject, that he himself might have made them. Indeed, a future wide companionship in the knowledge of speech, may have a shorter and more convenient nomenclature of its own.

The reader must not be discouraged, by his first difficulty in discriminating the intervals of speech. There was much to perplex, and to threaten with despair, in the course of observation, by which these intervals were first measured and described. But even these now palpable phenomena were not perceived at a moment, as perhaps they might be, under a simple and real education of the senses and of thought. For the mirror of the mind, obscured and distorted in its imagery, by a habitual occupation with little else than Fiction,—and Argument, too often the provocative of fiction,—is yet unprepared to reflect the realities of nature without dimness or delay. The first perceptions of the author of this essay were full of indistinctness and doubt ;



far greater perhaps, than the intelligent reader may experience from the descriptions in this section. Yet now after three years, the various forms of pitch, are much more perceptible to him, than differences of colors without direct comparison; and quite as distinguishable as the literal and syllabic sounds of discourse.



### SECTION III.

#### *Of the Elementary Sounds of the English Language; with their Relations to the Radical and Vanishing Movement.*

The radical and vanishing concrete, under all its forms, is employed on a limited number of elementary sounds, said to amount in the English language, to thirty-five. It seems useless to raise a distracting question, on the subject of the kind and number of the elements. There will perhaps always be refinements and differences on this point. The thirty-five here assumed, afford all the distinctions required for the purposes of this work. And they have been found sufficient for all practical purposes, by those who have no time nor fondness for dispute.\*

An alphabet should consist of a separate symbol for every ele-

\* English philologists have, according to their real or affected nicety of ear, differed on the subject of the number of the elements of their language. The differences refer to the character of the sounds, or to the time, or manner of pronouncing them. Thus the sound of *a* in *all*, and of *o* in *occupy* have been enumerated as different. But that difference seems to consist in the abrupt utterance of *oc*, or the suddenness with which the sound breaks from the organs. A like distinction has been made between *o* in *ooze*, and *u* in *bull*: where the explosive accent seems to give the perceptible difference to the short vowel. Now this abruptness of voice, is a generic function, applicable to all vowels, and therefore not a ground for specific distinction. After all however, it is of little practical consequence, whether cases like these are decided one way or the other.

mentary sound. Under this view, the deficiencies, redundancies, and confusion of the system of alphabetic characters in the English language, prevent the adoption of its common grammatical subdivisions here.

The sounds of the alphabetic elements are the material, and their combination into significant words, the formal causes of all language. It appears to me however, that a classification, according to their functions in producing other phenomena of speech, besides that of mere articulation, would be practically useful as well as logically just. It will not be denied that Intonation is one of the most important functions of speech: consequently the ordering of the elements if practically regarded, should have some reference to it. In the present section therefore, these elements will be described and classed, according to their use in intonation.\*

\* I set aside, in this place at least, the sacred division into vowels, consonants, mutes and semivowels. The complete history of nature will consist of a full description of all the interchangeable relationships, not of notions, but of perceptible things. We received the classification of the alphabet from Greek and Roman grammarians: and their division, according to organic causes, into labial, lingual, dental, and nasal elements, is now strictly a part of the physiology of speech. But whatever reason, connected with the vocal habits of another nation, or the etymologies of another tongue, may have justified the division into vowels and consonants according to their definition, it does not exist with us. Without designing to overlook or destroy any arrangement, truly representing the relationships of these sounds, it is only intended in this essay to add to their history a classification grounded on their important functions in speech. The strictness of philosophy should not be so far forgotten, as to suffer the claim of this classification to be exclusive. Let it remain, as a constituent portion only, of new and wider prospects, yet to be opened in the art.

Passing by other assailable points of our immemorial system, the contra-distinction of its two leading divisions, is a misrepresentation. Had he an ear who said — a consonant cannot be sounded without the help of a vowel?

Among the thousand mismanagements of literary instruction, there is at the outset in the horn-book, a pretence to represent elementary sounds, by syllables composed of two or more elements, as: Be, Kay, Zed, double-U, and Aitch. These words are used in infancy, and through life, as simple elements in the process of synthetic spelling. But no error or oversight of the school should ever make us forget the realities of nature.

Any pronouncing-dictionary shows that consonants alone may form syllables; and if they have never been appropriated to words which might stand solitary in

As the number of elementary sounds in the English language exceeds the literal symbols, some of the letters are made to represent various sounds, without a rule for discrimination. I shall endeavor to supply this want of precision, by using short words of known pronunciation, containing the elementary sounds, with the letters that represent them, marked in italics.

The thirty-five Elements are now to be considered under their relationships to the radical and vanish. And as the properties of this function are—prolongation of sound, and variation of pitch, with initial force and final feebleness; these elements should be regarded in their varied capacity for the display of these properties.

With this view, our elements of articulation may be arranged under three general heads.

The first division embraces sounds with the radical and vanish in its most perfect form. They are twelve in number; and are heard in the usual sound of the separated italics, in the following words:

*A*-ll, *a*-rt, *a*-n, *a*-le, *ou*-r, *i*-sle, *o*-ld, *ee*-l, *oo*-ze, *e*-rr, *e*-nd, and *i*-n.

From their being the purest and most manageable material of intonation, I have called them *Tonic* sounds.

They consist of different sorts of *Vocality*; or of that quality of voice in which we usually speak, and here contradistinguished from whisper or aspiration. They are produced by the joint functions of the larynx, and parts of the internal and external mouth.

The tonics are of a more tunable nature than the other elements. They are capable of indefinite prolongation; admit of the concrete and tremulous rise and fall, through all the intervals of pitch; may be uttered more forcibly than the other elements, as well as with more abruptness: and while these two last characteristics are appropriate to the natural fulness and

a sentence like the vowels *a*, *i*, *o*, *ah*, and *awe*, it is not that they cannot be so used; but because they have not that full and manageable nature which exhibits the quantity, force, and intonation of an unconnected syllable, with sufficient emphasis and with agreeable effect.

stress of the radical, the power of prolongation, upon their pure and controllable quality, is finely accommodated to the delicate structure of the vanishing movement. Altogether, they have, for the purposes of an agreeable intonation, a *eutony*, briefly so to call it, beyond the other elements.

The next division includes a number of sounds, possessing variously among themselves, a character analogous to that of the tonics; but differing in degree. They amount to fourteen; and are marked by the separated italics, in the following words:

*B*-ow, *d*-are, *g*-ive, *v*-ilè, *z*-one, *y*-e, *w*-o, *th*-en, *a*-z-ure, *si*-ng, *l*-ove, *m*-ay, *n*-ot, *r*-oe.

From their inferiority to the tonics, for all the emphatic and elegant purposes of speech, while they admit of being intonated or carried concretely through the intervals of pitch, I have called them *Subtonic* sounds.

They all have a vocality; but in some it is combined with an aspiration. *B*, *d*, *g*, *ng*, *l*, *m*, *n*, *r*, have an unmixed vocality; *v*, *z*, *y*, *w*, *th*, *zh*, have an aspiration joined with theirs. We have learned that the vocality of the *tonics* is, in each, peculiar. The vocality of some of the subtonics is apparently the same; and among all, it does not greatly differ; resembling that of certain five of the tonics, to be described presently. Like the vocality of the tonics, it is formed in the larynx; but the sound in passing through the mouth may have a modifying reverberation in the fauces, and cavities of the nose. Some subtonic vocalities are purely nasal, as: *m*, *n*, *ng*, *b*, *d*, *g*. Others are partly oral. The nasal are soon silenced by closing the nostrils: the rest are not materially affected by it. The vocality of *b*, *d*, and *g*, may not be immediately apparent to those who have not, by practice on the separate elements, attained the full command of pronunciation. Writers have spoken of the vocality of these elements, under the name of 'guttural murmur,' and have regarded it as a peculiar sound. It is the vocality, heard in *v*, *th*-en, *z*, *zh*, and *r*, modified into the respective articulations of *b*, *d* and *g*. The vocality of *b*, *d* and *g*, in ordinary speech, has less duration and intensity, and is consequently less perceptible than that of *v*, *th*-en, *z*, *zh*, and

*r*, but is the same in kind. It is the vocality alone of *b*, that distinguishes it from *p*.

I have enumerated *y* and *w*, as the initial sounds of *ye* and *wo*; since *y* is a vocality, like that of the other subtonics, mixed with an aspiration over the tongue, when near the roof of the mouth, and *w* a similar vocality, mixed with a breathing through an aperture in the protruded lips. As *b*, *d*, *g* and *zh* are made by joining vocalities, instead of aspirations, with the organic positions of *p*, *t*, *k* and *sh*; so *y* and *w* are severally the mixture of vocality with the pure aspiration of *h*, as heard in *he*, and of *wh*, as heard in *wh-irl'd*. The addition of vocality to the aspiration changes these words respectively to *ye* and *world*.

This vocality of the subtonics, whether pure or mixed, nasal or oral, is variously modified by the nose, tongue, teeth and lips. An entire or partial obstruction of the current of breath through the mouth, and a subsequent removal of the obstruction, produces the peculiar sound of the subtonics: for, on pronouncing *b*, *d*, and *g*, and it is the same with all, the voice breaks from its obstruction, with a short terminative impulse. Now it is in the momentary portion of subtonic sound, heard on removing this obstruction, that the character of the vocality, in some of these elements, may be most readily perceived. This *vöcùla* or little voice, if it may be so called, is mentioned by writers as being necessary to complete the utterance of their class of Mutes; but it may be heard more or less conspicuously at the termination of all the subtonics. It is least perceptible in those, having the most aspiration. In ordinary utterance it is short and feeble; and is most obvious in forcible or affected pronunciation. When the subtonics precede the tonics, they lose this short and feeble termination, and take in its place the full sound of the succeeding tonic, thus producing an abrupt opening of the tonic.

I have called this last-vented sound of the subtonics, the *Vöcule*; and have been thus particular in noticing and naming it, as both the function and the term will be referred to, in treating on Syllabication, and on Expression.

The five tonic sounds, to which the vocalities of the subtonics

bear a resemblance, are *ee-l*, *oo-ze*, *e-rr*, *e-nd*, *i-n*. *Y-e* and *w-o* have respectively something like a nasal echo of *ee-l*, and *oo-ze*. *B*, *d*, *g*, *v*, *th-en* *z*, *zh* and *r* resemble *e-rr*; *l*, *m*, and *n* have something of the sound of *e-nd*; and *ng*, of *i-n*.

The subtonics are subordinate to the tonics, in their character and uses. The kind of sound is less agreeable. Compared with the clear vocal-fulness of the tonics, their quality is obscured in the purest; and in others, is destroyed, by the aspiration. They are severally capable of more or less prolongation, and may be carried through the concrete and tremulous variation of pitch. None admit of much force in their vocality; nor can abruptness be given to them without extraordinary effort. Now these last named insufficiencies prevent the subtonics from forming, like the tonics, a proper radical fulness on the concrete. When therefore a subtonic precedes a tonic, as in the syllable *vain*, the vocality of *v*, compared with the vocality of *a*, is so feeble, that with only a *common* effort of utterance, there is an absence of the strong and sudden opening of the radical. The subtonic does indeed make a short initial to the syllable, and then breaks from its vocule into the succeeding tonic; but when *prolonged*, its natural tendency is, to continue on one line of pitch until the tonic *a* opens from the vocality of *v*, and rises with the true character of the radical. It must not from this, be concluded,—the subtonics can in nowise form the radical opening of a syllable; for all of them, when separately uttered, may be carried concretely, through every interval; and even preceding the tonics, a strenuous effort may give them somewhat of the radical abruptness. But in ordinary pronunciation, they are scarcely appreciated as a part of the initial concrete.

This want of force and abruptness in a subtonic, does not prevent it from fulfilling the purpose of the vanish, when it succeeds a tonic. Thus in the syllable *vain*, the *a*, as we have said, begins the radical, and after rising through a portion of the interval, glides into the subtonic *n*, which carries on and completes the vanish. This seems to be the result of the tonics having no vocule.

The remaining nine elements are Aspirations, and have not that kind of sound called vocality. They are produced by a current of the whispering breath through certain internal and external parts of the mouth. They are heard in the sound of the separated italic, in the words,

U-*p*, ou-*t*, ar-*k*, i-*f*, ye-*s*, h-*e*, wh-eat, th-in, pu-sh.

From their limited power of variation in pitch, even when uttered singly, with the designed effort to produce it; and from their supplying no part of the concrete when breathed among the constituents of syllables, I have called them *Atonic* sounds.

On comparing their articulative production with that of some of the subtonics, we find them, respectively, almost identical in all their conditions, except that of vocality, which is wanting in the atonics.

B.	D.	G.	V.	Z.	Y.	W.	Th.	Zh.	Ng.	L.	M.	N.	R.
P.	T.	K.	F.	S.	H.	Wh.	Th.	Sh.					

This whispering imitation is not made on all the subtonics. Yet the five exceptions do not altogether destroy the idea, that nature has her 'formative effort' towards a general rule of duplicature in these creations. The *m*, *n*, and *ng* are purely nasal; and when their vocality is dropped, the attempt to utter them, by the mere breathing of the atonics, produces in each case similar snuffling aspirations. Yet even this snuffling, though no reputed element of speech, is used before the vocality of *n*, *m*, or *ng*, as the inarticulate sign of sneer. The two remaining subtonics *l* and *r*, in perfect English speech, are unmatched by atonics. But the aspirated copy of *l*, produced by a kind of hissing over the moisture of the tongue, is occasionally heard: and a true atonic parallel to *r*, in what is called 'the Northumbrian burr,' is in Britain, not an uncommon defect of utterance.\*

\*Bishop Wilkins, in his 'Essay towards a real character,' has enumerated the aspirated *l* and *r*, among the provincial vices of speech, and has allotted literal symbols to them.

The atonics, from the unfitness for intonation, that suggested their name, afford no vocal means for the radical and vanish. Most of them have a perceptible vocule, consisting of a short aspiration like the whispering of *e-rr*. There is no tunable quality whatever in their sound. They have the power of prolongation, but on a poor material. Though thus inferior in most of the purposes of speech, to the other elements, yet it will be shown in treating of Expression, that the Aspiration is both significative, and emphatic.

The enumeration under the preceding divisions, includes all the elementary sounds of the English language, that apart from questionable and unimportant points, have been noticed by observant authors.

Three of the subtonics *b*, *d*, and *g*, and three of the atonics, *k*, *p*, and *t*, have eminently an explosive character; the breath bursting out after a complete occlusion. From their peculiar purposes in speech, they may be distinguished as a subdivision, and called *Abrupt* elements. In the beginning of a syllable, they produce a sudden opening of the succeeding sound; and at the end, they exhibit their final vocule. The office of these abrupt elements, in the art of speaking, will be shown in treating of Expression.

The foregoing arrangement of elementary sounds was devised, to give a general view of their respective relationships to intonation. For a further development of this subject, I now describe particularly, the structure and functions of the Tonics.

In illustrating the nature of the radical and vanishing movement, by the tonic *a-le*, it was stated, — this element consists of two kinds of sound, and that when uttered with *inexpressive* effort, the voice rises through the interval of a tone; the radical beginning on *a*, and the vanish diminishing to a close on *e*. Now as all the tonic sounds necessarily pass through the radical and vanish, they demand an analysis relatively to it.

These seven of the tonic elements,

*a-we*, *a-rt*, *a-n*, *a-le*, *i-sle*, *o-ld*, *ou-r*,

have respectively, different sounds at their two extremes.



The remaining five,

*ee-l, oo-ze, e-rr, e-nd, i-n,*

have each, one unaltered sound throughout their concrete.

The tonics may therefore be properly divided into Diphthongs and Monothongs.

*A-we* has for its radical, the nominal sound of *a* in *a-we*; for its vanish, a short and obscure sound of the monothong *e-rr*.

*A-rt* has for its radical the nominal sound of *a* in *a-rt*: its vanish like that of the preceding, being the short and obscure sound of *e-rr*.

The radical of *a-n* is the nominal sound of *a* in *a-n*. Its vanish is the same in degree and kind as the last.

The sound of each of these elements has heretofore been considered homogeneous throughout: for their vanish being feeble in ordinary utterance, it has escaped perception. But it may be heard by using these elements severally, with earnest interrogation; as they will each terminate at a high pitch, in a faint sound of *e-rr*.

*A-le*, as shown formerly has its radical, with the distinct sound of the monothong *ee-l* for its vanishing movement.

*I-sle* has its radical, followed in like manner by a vanish of the monothong *ee-l*. The diphthongal nature of *i*, has long been known, and the discovery of it is attributed to Wallis, the grammarian. It is described by Sheridan and others, as consisting of *a-we* and *ee-l*: the coalescence of the two producing the peculiar sound of *i*. In this account, it is admitted that the element is peculiar; one can therefore see no need of reference to *a-we*, in the theory of its causation. A skilful ear will readily perceive,—the radical of *i-sle* is a peculiar tonic, without having recourse to any supposition, of its change from a previous sound.

*O-ld* has its radical in the sound of *o*, formerly supposed to be homogeneous. Its vanish is the distinctly audible sound of the monothong *oo-ze*.

*Ou-r* has a radical, followed in like manner by a vanish of the monothong *oo-ze*. That the first sound of this diphthongal tonic is not *a-we*, but a radical of its own, may easily be proved by a

discriminating ear: and a trial with the voice will show, that *a-we* does not unite with *oo-ze*, by the easy gliding transition, heard in the junction of the true radical of *ou-r* with the same *oo-ze*.

I have been at a loss what to say of the sound signified by *oi* and *oy*, as in *voice* and *boy*. It may be looked upon as a diphthongal tonic, consisting of the radical *a-we*, and of the vanishing monothong *i-n*, when the quantity of the element is short, and of *ee-l* when long. But from the habit of the voice, it is difficult to give *a-we* without adding its usual vanish of *e-rr*; and this makes the compound, a triphthong. If taken as a diphthongal tonic, this is the only instance in which the same radical has two different vanishes. And though this reason should not be conclusive against its classification, it suggests an examination of the subject. In case this sound should be considered as a true diphthongal tonic, and analogies seem in favor of it, the number of tonics would be thirteen, and the whole of the elements thirty-six.

The seven radical sounds with their vanishes, thus described, include as far as I observe, all the elementary diphthongs of the English language. In the common scholastic definition, the terms diphthong and triphthong mean a combination of two or three *visible letters*, not a fluent union of *phonetic elements*. According to the foregoing history, and under our view, the term diphthong, denotes the transition of the voice from one tonic sound to another; forming thus the impulse of one syllable, by a continuous gliding, without a perceptible change of organic effort, in the transition. By the term elementary, applied to a diphthong, I mean to point out the inseparable bond of its constituents; the nature or the habit, whichever it may be, of the voice, having so decreed the series of the two sounds, that the first or radical cannot, in unpremeditated utterance, be given without terminating in the second or vanish.

The remaining five tonics are monothongs, and have one kind of sound for both the radical and vanishing movements. They are

*oo-ze*, *ee-l*, *e-rr*, *e-nd*, *i-n*.

When the element *ee-l* is deliberately uttered, in asking a question with earnest surprise, it has the same unvaried sound, from the radical outset, to the end of its vanish. One of the forms of interrogation will be shown hereafter, to be the interval of a radical and vanishing octave; and the same homogeneous course of *ee-l* may be heard through the fifth, third, tone, and semitone. This manner of displaying the course of the unchanged concrete in *ee-l*, will show an analogous result in the cases of the four other monothongal tonics. Whereas, if the diphthongal tonics are uttered with the interrogative intonation, the difference between their radical and vanishing portions is at once perceptible. There is the same uniformity of sound, throughout the other monothongs, with the exception of *i-n*. This element, in some syllabic combinations preserves its essential character, only within a slight extension: and we leave others to class it, if proper, as a short and abrupt utterance of *ee-l*.

The nature of the tonics, as here described, may be otherwise plainly shown. We learned in the last section, the distinction between the equable concrete of speech, and the protracted radical and protracted vanish, of song. Now the use of these protracted forms of intonation will exhibit the structure of the tonic elements. For an attentive ear may perceive, when the diphthongs are *sung* with a protracted vanish,—the voice quickly leaves the radical, and dwells in continuation on the different sound of the vanish. The protracted note, in the vanish of the monothongs, will be respectively the same in sound as their radicals. The words of an ordinary melody in slow time, or any church-psalm, will afford proof on this point.

Another illustration of the real diphthongal character of seven of the tonics, may be drawn from the phenomena of rhyme. Rhyme is a well known relationship in the sound of syllables, and consists in most cases, of a difference between the first elemental sound of each of the compared syllables, and an identity between all the subsequent elemental sounds, each to each: the agreeable effect of rhyme depending chiefly on the particular relations of the tonic sounds. The first, is the relation of tonics thoroughly identical; as, *dame, came*. The second, of

tonics, with a different radical, but the same vanishing movement; as, cars, wars. The third, of tonics, differing both in their radicals and vanishes, yet of nearest resemblance in their quality of sound; as, good, blood.

The use of the second kind of rhyme shows the composition of the diphthongal tonics. In the following lines, the correspondence of, *oo-ze*, in *doom*, with *o-ld*, in *home*; and of *a-le*, in *obey*, with *ee-l*, in *tea*, is admitted as canonical in rhyme, from an identity of the vanishes of *a-le* and *o-ld*, respectively with the monothongs *ee-l* and *oo-ze*.

Here Britain's statesmen oft the fall foredoom  
Of foreign tyrants, and of nymphs at home;  
Here thou, great Anna! whom three realms obey,  
Dost sometimes counsel take — and sometimes tea.

The assimilation of the sounds of *a-le* and *ee-l*, by the identity of their vanishes, together with a very exceptionable rythmus, produces the monotony and the want of elegance in the four following lines:

Swift to the Lock a thousand sprites repair,  
A thousand wings, by turns, blow back the hair;  
And thrice they twitch'd the diamond in her ear;  
Thrice she looked back, and thrice the foe drew near.

Besides the differences arising from singleness of sound, and from diphthongal combination, the tonics exhibit a variety in *time*, both when uttered separately, and in syllabic association. Two general divisions may be made.

*A-we*, *a-rt*, *a-n*, *a-le*, *ee-l*, *i-sle*, *o-ur*, *oo-ze*, may be called long tonics: and

*e-rr*, *e-nd*, *i-n*,

short. It is not to be understood that the latter may not, by designed effort, be made as long as the former: they have their places in this arrangement, from their *usual* time in English syllables. In the prolongation of *i-n*, it changes nearly, if not entirely, into *ee-l*: and as it thus seems to owe its character, in short pronunciation, to its abruptness, it might be merged in *ee-l*,

and rejected as a distinct element. When the long tonics are combined with other elements, into syllables, their time is of every distinguishable degree, from a momentary impulse, to the longest passionate utterance of an interjection, as: from *o-tt* to *a-we*, from *ou-t* to *h-ow*, from *a-t* to *a-h!*—*a-te* to *h-ay*,—*p-ea-t* to *ee-l*,—*f-oo-t* to *oo-ze*,—*c-a-rt* to *a-rms*,—*k-i-te* to *i-sle*.

The time of the short tonics, in combination, has much less variety. But however short any of the tonics may be, they do even, in their least duration, still pass rapidly through the concrete movement.

All the elements, except the abrupt atonics *k*, *p*, *t*, have a variety in duration. The vocality of the subtonics affords the means of their time, and its prolongation is next in importance to that of the tonics, for the purposes of correct and elegant expression.

Should it be asked, why the diphthongs are here designated as elementary, when each may be resolved into greater simplicity; it may be answered;—the diphthongs, though compounded of different successive sounds, yet these are inseparable in utterance: and regarding an element as a single impulse of the voice, the diphthong must be classed with it. I cannot pronounce the radical of a diphthong without in some manner, giving also its vanish. The radical may indeed be indefinitely sustained on its level line of pitch, and we may attempt to cut it off by a sudden occlusion of the voice; but it can be terminated only by a glide through the vanish, which, however quick, or feeble, or varied by aspiration or otherwise, from its natural sound, may still be heard. In the equable concrete of speech, the rapid pronunciation of a diphthong, and the feebleness of its vanish, may diminish the audibility of this second sound, but to an attentive ear it will not be altogether lost. And further, not only does the radical of a diphthong demand its own peculiar vanish, but it cannot be carried through a given interval without sliding into that vanish. For when we attempt to lead the voice through an octave on the diphthong *a-we* or *a-le*, its radical may, by effort be continued up to the seventh of the scale: still, the final close on the eighth will unavoidably turn respectively to

*e-rr* or *ee-l*. A similar change takes place on all smaller intervals, in an endeavor to make monothongs of the diphthongal radicals.

If an elementary character be denied to the diphthongs, by regarding them as separable sounds, it will not increase the number of simple tonics beyond twelve: for the reader may have already remarked,—the vanishing portions of the diphthongs consist exclusively of the monothongs.

It follows, from what has been said on the indivisible nature of the diphthongs, that their radicals cannot be united with any other vanishes, than those already ordained in the practice of the voice: and notwithstanding what has been observed, assumed, and transcribed by writers, on the subject of the diphthongal union of the vowels, the instances here enumerated, appear to be all that belong to English speech. Every attempt to make further combinations, produces a voice that wants the smooth transition and singleness of syllabic impulse, characterizing a diphthong, and heard perfectly united, only in the double sound of the above named seven elementary tonics.

As the diphthongal tonics are respectively produced by joining a monothong to a radical of different sound, and as all the possible permutations of their union are not employed, we may inquire, whether it is within the power of the voice to make a greater number of diphthongs, than here enumerated, by uniting, severally, every monothong with each radical tonic. Now as there are seven radicals and five monothongs, we might upon this scheme, have thirty-five diphthongs. But it appears we have only eight, supposing *oi* to be included: the radical of *a-we*, as stated above, being severally combinable with two monothongs, and each of the rest with one. Other combinations may be made; but they have not a fluent transition, like those which already belong to the language and have their literal symbols. Would these new associations call for a management of voice, not altogether instinctive, and therefore requiring a practice and skill, not yet reached in English speech? Have any of these supposed diphthongs been admitted among the alphabetic elements of other nations? And are these unused

materials of the voice, to be classed with those resources in the animal economy, destined to afford their benefits under higher cultivation, and the widening demands of human progression; when the mind, turned from its corruptions, and restored to purity, shall cease to love fiction, better than truth? In regarding the construction of the diphthongs under another view, we may consider them as mere syllables, compounded of a tonic and subtonic: since the monothongs, when used as vanishes to the radical tonics, have in some degree the character of subtonics; and since they lose the fulness of the radical opening, natural to them, when uttered by themselves. The vanish of *a-le* is very nearly allied to *y-e*, if not identical with it; and the vanish of *ou-r* bears as near a relation to *w-o*. It will be evident too on trial, that if a radical character be given to these vanishes, they will not unite with the previous radical, into one impulse of the voice.

It was said, in a former part of this section,—the subtonics may be uttered separately; their own obscure vocalities bearing, respectively, a resemblance to those of the five monothongs. Hence some syllables may be formed exclusively by subtonics. In the words *bidde-n*, *i-dle*, *schis-m*, *ryth-m*, *rive-n*, *fic-kle*, and words of like construction, the last syllable is either purely subtonic, or a combination of subtonic and atonic. And though these final syllables do go through the radical and vanishing movement, they are far inferior in quality, abruptness, eutony and force, to the full display of these properties, on the tonics. The reason why words of this construction are necessarily divided into two syllables, will appear in the following section.



## SECTION IV.

*Of the influence of the Radical and Vanishing Movement, in the production of the various phenomena of Syllables.*

THE foregoing history of elementary sounds, and of the radical and vanishing movement, will enable us to explain some of the phenomena of Syllabication.

What are the particular functions of the voice, that produce the characteristics of syllables?

What determines their length?

Why are syllables limited in length, otherwise than by the term of expiration: and what produces their ordinary length, when there is no obstruction to the further continuation of the sound of tonic and subtonic elements?

And finally, what prescribes the rule that allows but one accent to a syllable?

I shall endeavor to answer these questions concisely and in their order.

That elemental sound, or that order of elemental sounds called a syllable, is a necessary effect, or accompaniment of the radical and vanishing movement: and every syllable, consisting of one or more of these sounds, derives its singleness of impulse, and its respective length, from certain relations between this concrete movement, and the various tonic, subtonic, and atonic elements. As the reader cannot have from me, vocal exemplification of this subject, a decision upon the argument contained in the following conditions and inferences is left to his own experimental inquiry.

If the radical and vanishing movement of the voice through a tone or other interval, is the essential function of a syllable, it follows that each of the tonics may by itself, form a syllable: since they cannot be pronounced singly, without going through the radical and vanish. Now the tonics are employed for monosyllabic words, as in *eye*, *a*, *awe*; for interjective particles, as in *oh*, *ah*; and for mono-literal syllables, as in *e-vince*, *a-corn*, *o-ver*.



It follows also from the assumed causation of a syllable, that two tonics cannot be united into one vocal impulse. For each having its own radical and vanish, they must produce two syllables. Consistently with this, we find, whenever two elementary tonics adjoin, they always belong to separate syllables in pronunciation, as in *a-e-rial*, *o-a-sis*, *i-o-ta*.

If the radical and vanish of the voice alone, makes a syllable what it is, it follows that the atonics, being incapable of that function, cannot make a new and distinct syllabic impulse when joined with the tonics. The word *speaks* exhibits the meaning of this inference. For the syllabic function is here made on the tonic *ee-l*; while *s*, *p*, *k* and *s*, add to the time, but do not destroy the monosyllabic character of that word. It is true, the *s* on each extreme is a distinct sound, but having no radical and vanish it has no more the character of a syllable, than the hissing of a water-jet; and therefore does not interrupt the singleness of impulse. The voice in this word, is not indeed so gliding as on a single tonic, which shows a syllable in its purest form: yet this obstruction is very different from that of the threefold division, in the word *Ohio*. For when this is pronounced, with a radical and vanish on each of its tonics, they cannot be condensed into a single impulse. In answer then to the first question; It is the concrete, modified by the several elements, that produces the characteristics of those impulses called syllables.

Syllables are of different lengths. Is this an arbitrary variation: or is it the unavoidable effect of the nature of the concrete, and of the elementary sounds?

This question is not asked in reference to prosodial quantities; nor to those emphatic prolongations of voice, that give force or solemnity to oratorical expression. It regards especially the difference of length in syllables, created by their elementary constituents; for it will be shown that the limit of a syllable is determined by the nature and arrangement of these, within the concrete.

In order to render this subject perspicuous, let us take a synthetic view of the literal series in words.

Several of the tonics as shown above, individually and alone, form words and syllables. These exhibit the syllabic impulse of the radical and vanish, in its Simple condition; and their length may equal that of the time of expiration; thus forming a few exceptions to the limitation of extent, in all other syllables. But elements cannot be combined with a view to lengthen a syllable, by the addition of one tonic to another; for this would produce a new and separate impulse.

The combining of elements, with relation to the length of syllables, is made under the following circumstances of their nature and position. If to the element *a*-le the atonic *f* be prefixed, the syllable *fa* will be formed, with the concrete rise on *a*, preceded by the atonic aspiration. If to these the atonic *s* be subjoined, the word *fas*, (*face*) will be longer than the two elements *f* and *a*; still the triple compound will be one syllable, since it can have only one concrete rise. For though these two atonics may be clearly heard, as part of the length of the syllable, yet being incapable of the concrete function, the radical and vanish through the given interval, is made altogether on *a*, as if the word consisted of that element alone. The addition of atonics to tonics, is then the first manner of increasing the length of a syllable, without destroying its singleness of impulse.

Further, if to the tonic *a*, the subtonic *l* be prefixed, the syllable *la* will be longer than *a*, yet will have but one radical and vanish. It was said formerly, that when a subtonic is uttered before a tonic, the vanish of the subtonic does not occur: for when the subtonic is prolonged, it continues on one level line of pitch, till its vocule opens into the tonic, which then begins the intended interval with its radical, and completes it with its vanish; but in common utterance, the vocule of the subtonic breaks at once into the radical of the tonic, which, as in the last case, begins and completes the interval. Now in the syllable *la*, *l* does begin the impulse with its vocality, and without perceptibly rising, joins the vocality of *a*; *a* then opening with a full emphatic radical, rises and vanishes on the *e* of its upper extreme. If to *la* the subtonic *v* be subjoined, the compound *lav* (*lave*) will be longer than *la*; while its syllabic character will still

be preserved, by the singleness of its radical and vanish. In the pronunciation of *lav*, the intonation of *l* and *a* will be as before, except that *a* will not now rise so far through the concrete: for a subtonic being capable of the gliding concrete, *v* will in this case, join in with *a* before it reaches the upper limit of the interval, and thus complete the vanish of the syllable. The junction of subtonic elements to tonics, is therefore a second manner of adding to the length of a syllable, without destroying the unity of the radical and vanishing concrete.

Moreover, if the abrupt element *t* be prefixed to *a*, the syllable *ta* will be but a single impulse. If *g* be subjoined the word *tag* will still exhibit only one radical and vanish. In this way, two abrupt atonics joined with the short tonics, as in *cut*, *pet*, *tik*, produce the shortest syllables in the language: yet here the concrete movement, however short, is still performed, the radical of the tonic, opening from the first abrupt element, and the vanish closing on the last. This union of abrupt elements with tonics, is a third manner of preserving the singleness of impulse in a syllable, under the variation of its length.

The three different sorts of combination described above, produce their various lengths, in the manner represented by the examples under each head. But none of them can be much extended beyond the given instances, while they are restricted to the kind of elements, employed in their respective cases.

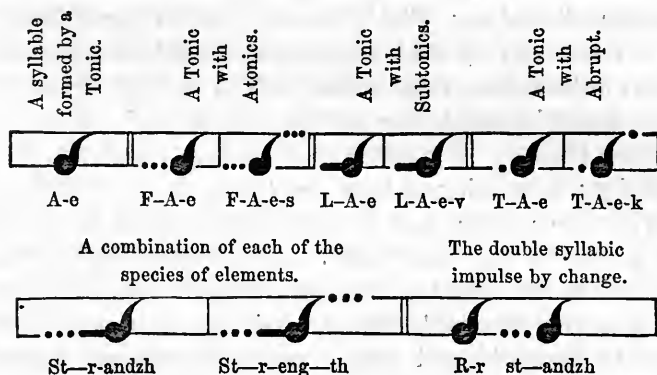
A fourth manner of combining elements, is by a union of all the different kinds, in one syllable. To illustrate this, we have only to consider, that whenever a pause occurs after a subtonic, consequently whenever it is uttered singly, or at the end of a syllable, it unavoidably assumes the concrete movement: and that the same takes place when a subtonic is followed by an atonic; as in this case, there is a termination of vocality; which in effect, is equivalent to a pause. In each of the words *strange*, (properly *strandzh*) and *strength*, and the imaginary syllable *sglivzd*, there is but one radical and vanishing movement; and the singleness of impulse is owing to the peculiar arrangement of the different kinds of elements. Each consists of seven sounds, which is perhaps the greatest number, the

nature of the elements allows to a syllable, even with the best contrived combination. The radical and vanish of these syllables is made on *ange*, *eng* and *ivzed*, and the principle of vocal management of the other elements is analogous in each: for *r* and *l* being subtonics respectively before the tonics *a-le*, *e-nd*, and *i-le*, do not take on the concrete. *T* being an abrupt atonic, adds nothing to the vocality of *r*, and the preceding atonic *s*, having no concrete function, the three elements *s*, *t*, and *r*, in *strange*, and *strength*, and the *s*, *g* and *l* in the imaginary syllable, slightly lengthen the beginning of these several words, without destroying the unity of their impulses: while the *n*, *d*, and *zh*, the *ng*, the *v*, *z* and *d*, which respectively follow the tonics, *a*, *e*, and *i*, take up the concrete movement from these tonics, and complete the vanish of the single syllabic impulse. The final atonic *th*, in *strength*, merely adds to the time of that word, without bearing part in the concrete. The constituents in each of the above words may be combined into one syllable, in other series: but in all cases, the atonics must be on the extremes. If otherwise, as in the arrangement *rstange*, the whole cannot be pronounced as one syllable. For the vocality of *r*, ceasing on account of the subsequent atonic *s*, this *r* must take on the concrete movement, and thus become a syllable. The reader may remember, it was said,—the subtonics are capable of the radical and vanish when uttered separately: and the termination of their sound by an atonic, produces this condition. In the above combinations, and in such syllables as *marl*, *lorn*, and *bold*, the subtonics unite smoothly, not only with the radical, and with the vanish of a tonic, but they themselves unite, in their vanishes, smoothly with each other. Nor is it obvious, why the occlusion of the subtonics should not, in this last case, interfere with the gliding of the syllabic concrete.

I have thus endeavored to show, that the various lengths of syllables depend on the nature and arrangement of their constituent elements, in the execution of the radical and vanish.

The following notation may illustrate the preceding account of the structure of syllables. This scheme represents, the movement of a third; but it is the same, in all intervals. The

dotted line denotes the atonic aspiration. The thick black line, united to the radical, denotes a prolonged note of the subtonic, when it precedes a tonic, and opens into its radical. It is marked as a line, to represent its vocality, and to distinguish it from the dotted points of the aspirations. In ordinary utterance, without emphatic expression, this line is but of momentary length. The full black radical, with its issuing appendage, signifies the tonic alone, or the tonic in combination with a vanishing subtonic.



In this notation, the atonic sounds are represented by the dotted lines, as if they had a certain place in pitch; but being mere aspirations, their place is in no appreciable relation to that of the tonics and subtonics: and I beg, the reader may so understand the notation, where the atonic symbols are used to show the presence of the aspirated voice.

If the principle of syllabication does not depend on a restriction by the concrete, and on the nature and position of the elements, here assigned, a syllable might contain an indefinite number of tonic sounds, combined with such other elements as have no marked occlusion: and consequently, the length of the syllable would be limited only by the time of expiration; the possibility of which case will be considered presently. But from the influence of the radical and vanish, in the common aggregates of elementary sounds, the duration of a syllable is quickly

arrested. There are twelve tonics; fourteen subtonics; nine atonics; and six abrupt elements. Twelve of these, the nine atonics and the three abrupt subtonics, being productive of an interruption to the continuity of the syllabic impulse, the promiscuous mingling of all the elements must give one of these, an average position in every third or fourth place among the tonics and subtonics, and thereby set a limit to the duration of syllabic sound. Sometimes this interruption produces syllables of two elements only: and it has never, perhaps, in the English language, allowed any syllable in use, to extend beyond seven.

The reason why the words *strange* and *strength* cannot be made longer, without more than ordinary effort, is this: Tonic elements cannot be added, since no two of them can be united into one vocal impulse. Nor will these words bear a subtonic at the beginning; for *s* being an atonic, any subtonic uttered before it must come to a pause, must therefore go through its vanish, and thus produce a separate syllable. An atonic prefixed to these words would not indeed make a new concrete; but would produce a varying effort of hissing and aspiration, bearing no resemblance to the audible and gliding nature of tonic and subtonic syllabication.

In answer then to the question,—why syllables are not continued to the utmost length of an act of expiration,—it has been shown, that as speech employs all the elements, the abrupt and atonic must necessarily divide the time of one expiration, into different syllabic impulses.

From the four kinds of elementary sounds, employed in the construction of syllables, let us now suppose the atonic and abrupt to be rejected, and consequently the last mentioned cause of limitation to be removed. Why is it impossible in this case to give indefinite length to a syllable, formed by the union of a tonic with any number of subtonics?—Or, why is such a syllable otherwise limited, than by the term of expiration?

When a tonic precedes a subtonic, in the formation of any concrete interval, it gives up a portion of its movement to the subtonic, which then carries on and completes the vanish. In this way, the radical and vanish may consist of a tonic and one,

two, three, or at most, four subtonics. But the number cannot, in easy pronouncation, be extended beyond these. Thus in the syllable *strandzh* (*strange*) the concrete rise begins on *a*, and continuing through *n*, *d* and *zh*, vanishes on the last. If two more subtonics *v* and *m*, were subjoined to this word, as in *strandzhvm*, few speakers could make one pure syllable impulse of the combination. The reason of this difficulty, or as we may call it, impossibility, will appear in the following remarks.

In an ordinary use of the voice, the concrete rises or falls through the interval of a tone, or third, or fifth; and employs therein a certain portion of time. Now though the concrete and the time of these intervals may indeed be executed on one tonic, combined with several subtonics; yet there is a limit to the number, utterable by an easy effort in correct speech. For since each constituent should have a certain duration, to render it cognizable as a variation of pitch, while to insure a distinct pronounciation, each should consume a portion of the time of the concrete: it is found by experiment, each constituent does consume so much, that not more than four subtonics, together with the preceding tonic, can in easy utterance be compressed into the time and space of the radical and vanish, or of the wave.

In pronouncing a combination of tonics and subtonics, greater than can be included in a single concrete, or a wave, either two syllables must be formed by two separate concretes, or some one or more of the numerous constituents must be prolonged on one line of pitch. And though this last would not necessarily produce two syllables, yet by assuming the characteristic *note* of song, it would be very different from the effect of the true equable syllabic-concrete, and would thus, annul the condition of the question before us.

I have thus endeavored to show why, in ordinary speech, syllables cannot be indefinitely extended, when they consist only of tonic and subtonic sounds, and consequently when there is no obstruction to their continuation, by the interposition of abrupt and atonic elements.

A further consideration of the radical and vanishing move-

ment, will inform us why there is, ordinarily, but one effort of accentual stress on each syllable. It was shown in the last section that the form of force, called Accent, is variously laid on the concrete. First; by the abrupt explosion of the radical. Second; by magnifying, so to speak, the whole of the concrete, the proportional forces of the radical and vanish remaining unaltered. Third; by giving more force to the middle of the concrete. Fourth; by an abrupt stress on the radical, together with an increased force on the vanish of the same concrete. Fifth; by greater stress on the vanishing portion. Sixth; by making the whole concrete of the same fulness that naturally belongs to the radical. Five of these forms do not alter the singleness of the accentual impression. Something like an exception to the rule of a single accent, seems to exist in the fourth, as will be particularly noticed under the future head of Expression: but this condition, if an exception at all, is not of common occurrence, and is by no means contemplated here, in looking at the ordinary phenomena of syllabic speech.

From what has been said, the reader may perceive a difference in syllables as regards the quality of sound, and the gliding continuity of voice. The most eminent are those formed by a single tonic: and although the concrete rise of a diphthong consists of two dissimilar sounds, it is not inferior, in the above named characteristics to the uniform voice of a monothong.

The next degree of eutony in a syllable is that formed by an initial tonic, followed by one or two subtonics, as: *aim, ale, arm, earn, elm, orle*. These have, with an agreeable quality, an easy mingling of their constituents; and their tonic commencement allows an equable concrete movement, from the opening to the close of the syllable.

The equable progress is, to a certain degree, impaired in that order of elements, where the first sound is a subtonic, as in *mains, gale, warms, zearn, realm*. Now since the radical in these cases, does not properly begin on the first element, there may be in careless pronunciation, a slight Note or level line of pitch in the utterance of the subtonic preceding the tonic.

The next of the syllabic combinations contain each of the



three kinds of elements, as *swarms*, *strength*, *thrown*, *smiles*. Here the atonic sounds are not agreeable. They obscure the character of the concrete movement; and though they do not destroy its singleness of impulse, they are attended with some hiatus, from the changes of position in the organs that produce them.

A few syllables, such as the last of *lit-tle*, are made of subtonics and atonics, without the addition of a tonic. They are altogether without force and fulness in the radical opening: and have a slight nasal vocality, which is most remarkable in this case from its not being modified by syllabic union with the clear laryngeal sound of the tonics.

The syllabic impulse has various degrees of smoothness and eutony, from the perfect coalescence of the two constituents of a diphthongal tonic, when uttered alone, as a syllable, — to the transition through an impulse, compounded of all the elements. There is a peculiarity in the structure, and a hiatus in the pronunciation of certain words, from their apparently embracing two concretes in the same syllable. The words *flower*, *higher*, *boy*, *voice*, and *coin*, by a slight variation in effort, may each be uttered either as one, or as two syllables. Under the first condition, they seem severally to consist of the union of two tonics in one syllable, which is impossible. When *flower* is pronounced with a single impulse, it must be upon the elements, *f*, *l*, *ou*, and *r*, and this accords with our history of syllabication. When the tonic *e-rr* is sounded before *r*, the double impulse cannot be avoided.

We have considered the syllable as essentially a function of the radical and vanish; and this function is equally productive of the syllabic impulse, in a *downward* as in an *upward* direction. And it will be further shown in a future section, when the reader is prepared to understand the explanation, that the unity of a syllable is not destroyed by a movement of the voice, in continuity from the upward into the downward concrete, in what we called the wave.

By the light of the preceding analysis, we may perceive causes that might otherwise be hidden. Thus, we account for the disagreeable effect, produced both in the organs of utterance and on

the ear, by the use of the indefinite article *a* before a vowel (or tonic,) and by other similar successions; as in *aorta*.

When we utter the tonics in series, we may smoothly pass from one to the other without a break, and without the point of junction being appreciable. In this case, the elements are joined to each other by the mediation of the subtonic *y-e*; as when we enumerate the vowels, *a, ye, yi, yo, yu*. But in this continuous utterance, there is an absence of the fulness and abruptness of the tonic radical; since abruptness always requires a previous occlusion of the voice. The effect is different in the continuation of a subtonic into a tonic; for the subtonics having a slight occlusion with its consequent vocule, means are afforded, by this occlusion, and by the outset of this vocule, for the formation of the abrupt sound of the tonic; and consequently a true radical may be made on a tonic continuous with a preceding subtonic. When we attempt to join the article *a* to a tonic at the beginning of a following word, an unpleasant perception arises from a want of the radical fulness in that initial tonic. Should the article be pronounced short and separately, that the initial tonic of the word may have a full radical opening after the pause, the unpleasant effect will be avoided, though the utterance will be necessarily slower. In this way, *a, — owl* and *a, — age* are as unexceptionable, as *an owl* and *an age*. The union of *n* with a tonic, and the same may be said of all the subtonics, is an agreeable coalescence, from the slight occlusion in these elements: while an attempt to join the vanish of one tonic with the radical of another, produces a disagreeable effort in the organs, and an unpleasant impression on the ear. This hiatus, as it is termed, is caused by a deficiency in the fulness of the radical; by an endeavor to supply this deficiency, and yet at the same time to pass quickly from tonic to tonic; and by the disappointment of the ear, in not receiving the impression of the element, as it is heard in the same word on other occasions. We cannot then, in a continuous course of tonic utterance, produce that desirable radical abruptness, which is easily accomplished when the tonics are pronounced with a pause between them, or after the slight natural pauses or occlusions of the subtonics.

The hiatus accompanying the junction of one tonic with another, will be less remarkable when the last receives no accental stress. Thus it is less in *a account* than in *a accident*: for in the first example, a full degree of radical abruptness in the tonic *a* is not required.

Through the syllabic agency of the radical and vanish, the passed time and perfect participle of some verbs ending in *ed*, when contracted into one syllable, by rejecting the tonic *e*, change *d* into *t*, as: *snatch-ed*, *snatch't*; *pass-ed*, *pass't*; *stopp't*; *check't*. For if the *e* be dropped, the *d* having a vocal-ity, and possessing as a subtonic the power of a concrete movement, it must, when preceded by an abrupt or atonic element, as *sh*, *s*, *p*, and *k*, in the above instances, have a radical and vanish, and consequently must make another, though a mere subtonic syllable, in place of *ed*. But if the abrupt atonic *t* is substituted for *d*, that element having no concrete, may by uniting with those that precede, be retained without destroying the singleness of the syllabic impulse. It is however, to be remarked here, that the vocule of *t* has a 'formative effort' towards a syllable, but not sufficient to produce the effect of one, on the ear.

Those irregular verbs which, by contraction, have their present and past times and perfect participle alike, generally end in *t*, as: *beat*, *kept*, *hurt*, *let*, *left*. The economy of utterance or the occasions of poetical measure, producing a contraction of the regular analogical form of *beat* *beated* *beated*, which we may suppose to have been the original structure of the verb, the influence of the radical and vanish in syllabication, does not allow the contraction to be made by the mere elision of *e*. For upon this elision, *beated*, can be changed to one syllable, as we have seen above, only by substituting the atonic *t* for the subtonic *d*, as in *beat't*; and this being so awkwardly utterable, the single word without the last *t*, would be used as the inflection of the verb, and as the participle.

We might still further apply the foregoing principles in the explanation of some apparent anomalies in speech, that have hitherto passed without scrutiny or without satisfactory interpretation. But I have already exceeded my original intention, in

planning the subject of this section; and must therefore leave other particulars, to the observation, reflection, and time of the reader. Perhaps I do not exceed the bounds of reasonable anticipation in foreseeing his rising interest in this history of the voice. But all these things, and more too that shall be told, may at some future time, seem to be no more than the preface to a full knowledge of this subject,—if he will adopt the Method of Inquiry which has thus far assisted me; or which is in truth, the more than co-efficient Author of this work: if he will become the spy upon nature, through his own watchfulness, and not rely on a careless, and often itself a borrowed authority: if he will turn from those discouraging prospects, presented by the result of every metaphysical or transcendental attempt to make knowledge out of notions; and by entering into sober communion with his own senses, lay himself open to the advising of those five ministers of observation, appointed by nature for his counseling in all inquiry after truth.



## SECTION V.

### *Of the Causative Mechanism of the Voice, in relation to its different Qualities.*

A DESCRIPTION of the different modes and forms of sound in the human voice, without an exemplification by actual utterance, is always insufficient and often unintelligible. With a view to facilitate instruction, it is desirable to discover the mechanical movements of the organs, together with the action of the air upon them; that a reference to conformations and changes of the organs, and to the impulses of the air, may enable an

observer to exemplify to himself, the description of vocal sounds, by using the known physical means which produce them.

The result of physiological inquiry on this subject is not satisfactory. 'Unfortunately, most physiologists have been public teachers, appointed to stations of profit, and influence, and induced by the obligations of their office, to instruct, without having the time, or ability, or disposition to investigate. Their condition has obliged them to compile' without choice, to define and arrange without reflection, and to affect an originality perhaps forbidden by the frame of their minds, or the multiplicity of their duties. From these professorial instructors, the covered movements of the organs of speech, seem to cut off the means of observation; and while they have feigned themselves under a necessity to teach what they had never learned, or understood, they have endeavored to elude the difficulty, by framing some of those works of fancy, long ago designed by the craft of master-ship, for satisfying the cravings of undiscerning youth. The puerile wishes of the scholar have been respectfully regarded by the teacher; and knowledge under his hands, has frequently been rather a picture of the pupil's anticipations, than the truth, and nothing but the truth of nature.

There are few confirmed opinions among physiologists, on the mechanism of the voice; and by the duties of philosophy, we are bound to acknowledge much ignorance and error on this subject. We know that the voice is made by the passage of air through the larynx, and cavities of the mouth and nose. From experiments on the human larynx; on artificial imitations of its structure; and from observations upon the vocal function of dogs, by exposing the organs in the living animal, it is inferred with great probability, that the production of voice is connected with the ligaments of the glottis. We have no precise knowledge of the causes of Pitch; its formation having been by authors differently attributed—to the variation of the aperture of the glottis,—the difference of length in its chords,—their varied degrees of tension,—the varying velocity of the current of air through the aperture of the glottis,—the rise and fall of the whole larynx and the consequent variation of length in the

vocal avenues, between the glottis and the external limit of the mouth and of the nose,—and finally, to the influence of a union of two or more of these causes. Nor are we acquainted with the mechanisms, respectively producing those varieties of sound called Natural voice, Whisper, and Falsette. Each of these varieties has received some theoretic explanation; and their locality has, without much precision, been severally assigned to the chest, throat and head.

These discordant and fictional accounts have been in some measure, the consequence of conceiving a resemblance, between the organs of the voice, and common instruments of music; and while those fluctuations of opinion, which of themselves, so rarely settle into truth, have represented the vocal mechanism to be like that of mouthed, or reeded, or stringed instruments, the spirit of these unfounded or still incomplete analogies has been carried to the outrage of all similitude, by comparing the avenue of the fauces, mouth, and nose, to the body of a flute; and ascribing false intonation, to an inequality of tension, between what are called the ‘strings of the glottis.’ We are too much disposed to measure the resources of nature, by the limited inventions of art. The forms and other conditions of matter, which jointly with the motion of air, may produce sound, must be innumerable; and it certainly is not an enlarged analogical view of the mechanism of the human voice, which regards only the functions of those few forms that have received the name of ‘musical instruments.’

The illustrations, these analogies are supposed to afford, are no more than resting places for the mind in the perplexed pursuit of truth. The physiologists of antiquity thought they explained the mysteries of the voice when they compared the trachea to a flute; and science reposed from the time of Galen, to that of Dodart and Ferrein in the eighteenth century, on the satisfaction produced by this fancy. The means of illustration have followed the fashion of instruments, and of late years, the chords of the æolian harp and the reed of the hautboy, have furnished their mechanical pictures of the vocal organs. One cannot say positively,—a resemblance of the mechanism of the

voice, to some known instrument of music, may not be proved hereafter; but cautious reflection will guard us against surprise on a future discovery, that in most points, the formative causes, in the two cases, are totally dissimilar. Before the use of the balloon for the support and progress of man upon the air, no one ever imagined the possibility of his flight, by any other instrumentality than that of wings.

The history of the voice consists of some due experiment and observation, and of inferences from the principles of musical instruments, applied without much precision to the human organs. We seem to have been so entirely convinced of the analogy between these cases, and have relied so implicitly on systems constructed upon it, that we have forgotten the importance of unbiased observation. Presumption in fancying knowledge completed, and despair in thinking it unattainable, are equally adverse to the efforts of improvement. The pure and pervading spirit of Baconian Science, directs us by its productive rules, to record all the phenomena of the voice; and requires us in our classifications, to *know* resemblances and differences, not merely to imagine them. There is no doing without the assistance of analogies, as well, when looking into the co-relation of the arts, as in observing the processes of nature. With peculiar adaptation to a varied office, they are the all-suggestive counselors of intellect, in the discovery of that original truth, which they afterwards both beautify and teach by illustration; but they should never be confounded with the truth itself, which they merely serve to develope and adorn. In the present inquiry, it might be proper to take into consideration every analogy of form, in artificial instruments of sound; but when a strict use of the senses cannot prove a similarity of function between them and the vocal organs, it is no benefit to retain as parts of a science, those fancied means that cannot illustrate, after they have been unsuccessfully used to discover its truth.\*

\*After the directive principles of the *Novum Organum* had accomplished much of the promised work of scientific precision; and before they have been duly applied to rectify the errors of Theoretic Faith, for which they were prospectively intended; we are invited to new efforts of inquiry, by the additional

When I speak of our ignorance of the mechanical causes of the different kinds of voice, and of their pitch, let me be clearly understood. To *know* a thing, as this phrase is applied in most of the subjects of human inquiry, is to have that opinion of its nature, which authority, analogical argument, and partial observation, prompted by various motives of vanity or interest, may suggest. To *know*, in natural philosophy, we must employ our senses, and contrive experiments, on the subject of inquiry; and admit no belief, which may not at any time be made undeniable by demonstration. Physiology has too long been led by a fictional logic: and no branch more conspicuously than that of the mechanism of the human voice. One, from the analogy of musical strings, assumes that Pitch is produced by the varied tension of the chords of the glottis; without showing a correspondence of the degrees of tension with the degrees of pitch.

method of a 'Positive Philosophy,' to assist the progressive purpose of its all-sufficient prototype. But English and American philosophy has too often been deluded into belief of fiction and falsehood, under the promise of *Positive* science, for this Word to afford, in our common language, a favorable omen of exactness in observation and thought. Nor has the flag that bears it, as yet waved over any important 'annexation' of truth, beyond the acquisitions of that Commanding Philosophy, which has gone the way of victory before it. On the other hand, the Baconian system of observation has long hung its banner of science, across the Newtonian Sky; and is daily bringing from the depths of the earth, the historic leaves of Creation's Stone-and-Fossil Book; has raised its trophies of ingenious art, and national wealth, over the coal-fields of New-Castle, the founderies of Wales, the thousand productive engines of Sheffield and Manchester, the wonders of locomotive-agency, on every sea and civilized land, and over that Electric tongue, which speaks in a moment, the exchanging purposes of commerce, between them all. The spirit of this philosophy, while it has already furnished those great physical advantages, still holds within itself, the sure but unused means of clearing-up every intellectual and moral mystification.

To those great results of the boundless purposes of the Observative System, I presume to join the humble contribution of this essay. The success of that system, on a subject which has so long resisted all other means of inquiry, and which has too incautiously been considered, beyond discrimination, may indeed be only a triumph within the narrow field of Vocal Physiology, and Taste; yet poorly as it may compare with those extended practical achievements, it is equally with them, a triumph, in *principle* and *method*, of the wise and comprehensive design of the Baconian Logic, which, like the unlimited circuit of Nature, thus takes-in both the greatest and the least.



Another that the vibration of these chords performs the same functions as the reed of the hautboy; without showing the manner in which this laryngeal reed fixes the degrees of intonation. While a third ascribes the pitch of the falsette to the agency of the base of the tongue, the fauces, the soft palate and the uvula; without showing any fixed points of relationship, between the parts of this cavernous structure and the current of expiration, in the production of concrete or discrete pitch.

When therefore we seek to *know* the mechanism of the voice, it should be to *see*, or to be truly told, by *those* who have seen, the whole process of the action of the air on the vocal organs, in the production of the quality, force, pitch, and articulation of speech. This method, and this alone, produces permanent knowledge; and elevates our belief above the condition of vulgar opinion and sectarian dispute. The visibility of most of the parts concerned in Articulation, has long since produced among physiologists, some agreement as to the agency of those parts. But after all I have been able to observe and learn, on the subject of Quality and Pitch, I must in speaking the language of an exact philosophy, fairly confess an entire ignorance of their mechanical causations: and the great difference on this point among authors, has never impressed me with much respect towards their opinions.\*

As this section is addressed principally to physiologists, I omit a description of the organs of the voice, since it may be found in all the manuals of anatomy; and it would be useless to transcribe an account of structures and actions, when we know not with specific reference, what vocal effect those actions produce. The general statement of our problem is, that some part or parts of the vocal passages produce all the phenomena of the voice. Now when discovery shall point out the efficient parts, and their actions, then it will be the duty of anatomy to describe their internal organization, and motive powers, that the whole may be made a permanent subject of science. The anatomical structure

\* If the reader cannot now agree with me, on the importance of the purely observative use of the mind, here recommended, let him wait till he has finished this volume, before he pronounces that it has been therein unproductive.

of a part, is the material cause, and thus the foundation of its physiology; but observation of the living function has almost universally thrown the first light upon the formative causes of its constituent details. It has been the part of anatomy to confirm or complete our knowledge of them; agreeably to the saying of the Greek philosophy, that what is first to nature in the act of creation, is the last to man in the labor of inquiry. With regard to the mechanism of the voice, we are yet occupied with the perplexities of analysis; when that work shall be finished, we may begin again with muscles, cartilages, ligaments, mucous tissues, and the os hyoides, and describe the whole with the synthetic steps of successive causation.

In the meantime, we should not so far follow the example of system-makers and professors, as to furnish an account of the mechanism of the voice, solely because it is desirable and may be looked for. Aiming to serve truth with our senses, we should describe what is distinguishable by the ear, in the different kinds of voice, together with the visible structure and movement of the organs; in the hope, that by an acknowledgment of our present ignorance, and by future observation and experiment, other inquirers may arrive at the certainty which through a different method of investigation has never yet been reached.

The thirty-five elements of speech may be heard under four different kinds of voice; the Natural, the Falsette, the Whispering, and that improved quality, to be presently described under the name of the Orotund.

The Natural is employed in ordinary speaking. Its compass includes a range of pitch from the lowest utterable sound, up to that point at which the voice is said to break. At this place the natural voice ceases, and the higher parts of the scale are made by a shriller kind called the Falsette. The natural voice is capable of the discrete, the concrete, and the tremulous progression. By the concrete and tremulous movement, the natural may be continued into the falsette, without a perceptible point of union. Thus the concrete rise, in vehement interrogation, sometimes passes far above the limit of the natural scale, without producing that unpleasant break in the transition to the falsette,

which in the discrete scale is remarkable both as to quality of sound, and to difficulty in executive effort, except with persons of great vocal skill. The peculiarity of sound and intonation at this point of the discrete scale, has received the name of 'false note.'

The natural voice is said to be produced by the vibration of the chords of the glottis. This has been inferred, from a supposed analogy between the action of the human organ and that of the dog, — in which the vibration has been observed, on exposure of the glottis during the cries of the animal, — and from the vibration of the chords, by blowing through the human larynx, when removed from the body. The conclusion is therefore probable, but until it is seen in the living function of the part, or until there is sufficient approximation to this proof by other means, it cannot be admitted as a portion of exact physiological science.

With regard to the mechanical cause of the Variations of Pitch in the natural voice, different notions, and they are but notions, have been proposed by their respective advocates. They were transiently enumerated above.\*

\* Shortly after the first publication of this work, in January, eighteen hundred and twenty-seven; Mr. Robert Willis, of Caius College, Cambridge, following up the experiments of Kratzenstein and Kempelen, obtained by means of tubular and other ingenious contrivances, many interesting results, approaching to the satisfactory conclusion, that *vocal sound* is produced, on the principle of the Reed, by the vibration of the ligamentous chords of the glottis. The artificial contrivances further showed by analogy, that *Pitch* may be in part, produced by certain variations of these chords, as they form the apperture of the glottis: but still leaving it undetermined, by what other influence this pitch may be partly made or modified, in the proper vocal organ. By another contrivance, he was enabled to produce several of the vowel sounds.

The purpose of this essay does not require a special notice of the interesting details of Mr. Willis' inquiry. They do not however, in point of precise and permanent knowledge, extend the subject much beyond what we have stated in the text, to be the opinions of other writers; and it is there said in caution, — we must not suppose the mechanism of the voice necessarily resembles that of certain instruments of music: for to be known perfectly, it must be known in itself.

It is but a partial view, to show that vowel sounds, may be made by certain kinds of tubes, in connection with a reed, and a bowl with a sliding cover. Consonants as well as vowels are only different kinds of sound, that may be classed,

On this subject, about which we know so little, but on which theorists are ready to fix on anything, it is well to begin the investigation with the logical process of exclusion; by showing what does not produce pitch, in the visible parts of the vocal apparatus.

The Pitch of the natural voice does not appear to be at all connected with the function of the mouth and fauces, for it will be seen on examination, that the rise and fall through the scale, may be severally effected on all the tonic elements; and that during the exclusive intonation of each, the positions of the tongue and fauces remains unaltered, if we except some slight unsteadiness of the tongue and soft palate, which can have no relation to the definite divisions of pitch.

The sound of *a*-we is made, while the tongue is about on a level with the lower teeth; the mouth being open, for observation, and all the parts of this vocal cavity having the same position, as in an act of silent respiration. In performing the run of pitch on this element, we must however, have regard to the change of position, produced in the articulation of its vanish *e*-rr. The sound of *e*-ve is made by approximating the tongue to the roof of the mouth, leaving between them a narrow passage for the air. Now in one of these instances, the avenue of

according to their causes, as Human, Common Animal, and Mechanical. The human are few, the common animal, and mechanical, innumerable. Our association of the human vowels with alphabetic characters, in their single state; and with thoughts and feelings, in their combination into words, seems to represent them as altogether different from animal and mechanical sounds. But there is no vowel in the voice of man, that is not to be heard from some beast, or bird, or insect, or in the innumerable sounds and noises, made by the reciprocal action between air, and the varied forms and conditions of solids and fluids. The fauces and larynx merely offer the case of a peculiar and moistened structure, forming those sounds, which in the egotism of our nature, we have so far identified with our peculiar existence, as to prevent our immediate notice of similar animal and mechanical sounds.

The common words of the world veil the true relationship of things, till philosophy draws aside the curtain; and nine-tenths of mankind, who may think themselves very observant, never perceive in the jet of a fountain, the click of a time-piece, the grating of a saw, and the rapid friction of a cable, some of those prerogative elements, which set them as they suppose, so far above the brute.

the mouth and fauces is free; while in the other, the tongue almost closes the back of the mouth, and must be nearly in contact with the veil of the palate and the arch of the fauces. But in each case the respective positions remain unaltered, throughout the variations of pitch; and in both cases the pitch is made with equal facility and exactness.

Among the subtonics, the pitch of *ng* is made when the current of air through the mouth is completely obstructed, by contact of the base of the tongue with the soft palate. *Th-en*, on the other hand, may be intonated through the scale, although it is produced by the stream of expiration over the tip of the tongue, when in contact with the upper fore-teeth.

It is unnecessary to refer to the visible positions of the mouth and fauces in the production of other elements. The identity of pitch, under all their various mechanisms, must lead to the conclusion, that the Pitch of the natural voice is not produced by the mechanism of the mouth and fauces.

Now as the pitch of the element *ng*, is made by the stream of air passing directly from the glottis through the nose, and consequently without its coming into contact with the arch of the fauces or the cavity of the mouth, we may inquire, whether the varieties of pitch, if produced above the glottis at all, are made in the avenue of the nose. But pitch may be made when the air does not pass through the nose. Pitch too is a variable function, while the parts within the nose are incapable of motion.

The Falsette is that peculiar voice, made in the higher degrees of pitch, after the natural voice breaks, or outruns its power. The piercing cry, the scream, and the yell are various forms of the falsette. But it must not be understood that the compass of the falsette lies restrictively, between the point where the natural voice ends, and its own highest practicable note: for the same kind of falsette sound may, by effort, be formed, even below the usual point of transition between the two voices, or that point, where what is called the 'false note,' is made.

All the elements except the atonics, which are only aspirations, may be made in falsette. It has been already remarked, that the unpleasant effect both of sound and of effort, in the

change from natural to falsette intonation, is obviated when the transition is made by the concrete, and by the tremulous scales.

The striking difference in quality, between the natural and the falsette voices, has created the idea of a difference in their respective mechanisms, not only as regards the kind of sound, but likewise its pitch.

It has been supposed, the falsette is produced at the 'upper orifice of the larynx, formed by the summits of the arytenoid cartilages and the epiglottis:'\* and the difficulty of joining the falsette to the natural voice, which is thought to be made by the inferior ligaments of the glottis, is ascribed to the change of mechanism in the transition. On this point I have only to add, that the falsette or a similar voice, but without its acuteness, may be brought downward in pitch, nearly to the lowest degree of the natural voice; at least I am able so to reduce it, thus producing what seems to be a unison, or at least an octave concord of the natural and the falsette.† Now since the natural voice may by cultivation be carried above the point it instinctively reaches, it suggests the inquiry whether these voices have a different locality of mechanism: regarding these additions to the range of pitch, and the difficulty of acquiring a command over them, as according rather with the idea of a difference in the mechanical cause of the two voices, than with that of a mere extension of the powers of the same organization.

As we are ignorant of the mechanical cause of the falsette, supposing it to be different from that of the natural voice, so the cause of its pitch is equally unknown. But fiction is ever ready to supply the wants of ignorance: and the peculiarity of

\* See a summary of the discoveries and opinions of M. Dodart, in Rees' Cyclopaedia, under the article, Voice.

† The quality of this *reduced* falsette, if I may so call it, consisting of an apparent combination of its peculiar sound with the natural voice, may, in a manner, be illustrated on the flageolet, by singing or rather by what is called 'humming,' while blowing it. A similar sound is made by joining a vocal murmur with the shrill aspiration of whistling. There is however in both these cases, more of a buzzing vibration, than is heard in this reduced or hoarse falsette.

the falsette, suggesting to physiologists, the idea of a difference between its mechanism and that of the natural voice, writers have supposed the pitch of the former is made *above* the larynx, by the back parts of the mouth. It is unnecessary to give the particulars of their theory, as there seems to be no other foundation for it, than—the idea of a sort of antithesis in causation: since the natural voice, from which the falsette differs so much, is supposed to be made *within* the larynx: But whatever may have been the ground, we have had on this subject, a complete system of physiological explanation, when there is scarcely fact enough to warrant a plausible conjecture.

As we are then ignorant of what *is* the cause of the variations of pitch in falsette, we may perhaps lessen the opportunities for supplying the place of ignorance by fiction, in showing what *it is not*.

If the cavity of the mouth be observed during the exercise of the falsette on the element *a-we*, very little alteration will be perceived in the positions of the surrounding parts: except some slight contractile movement in the uvula, as the pitch rises, and when this is strained to its highest degree, an almost total disappearance of the uvula within the veil of the palate. That this contraction of the uvula, in the higher notes of falsette, is not the sole cause of its pitch; and that it is not produced by parts of the vocal passage situated above the glottis, seems conclusive from the following considerations.

The elements *n* and *m*,—both being made by the passage of air from the glottis, solely through the nose,—can be precisely intonated in the falsette scale. Now, in this case the current of expiration does not pass-by the soft palate, uvula, sides of the fauces and base of the tongue,—parts of the mouth supposed to be the cause of the pitch of this voice.

All the tonic and subtonic elements can be made in the falsette. But it is not in accordance with the laws of sound, that the identical quality called falsette, and its pitch, should be made under mechanical forms so varied, that the causative structure of some of the elements, as of *a-we* and *a-n*, give a clear passage to

expiration through the mouth, while that of others, as *e*-ve, *l*, and *r*, nearly obstruct it.

As the falsette may be made by inspiration through the nose with a closed mouth, the air cannot come into contact with the parts of the mouth which have been assigned as the mechanism of the falsette. But further, if we inhale through a tube, with one end reaching beyond the soft palate, the falsette may be carried through its pitch, thus formed by inspiration: though the current of air in this case does not impress the soft parts at the back of the mouth, but passes from the tube directly into the glottis. And the same is true of expiration, where the current passes directly from the glottis into the tube.

I have at this time a case under professional treatment, in which the tonsils are so enlarged by disease, that their near approach to each other, merely allows space for the uvula to hang between them: thus obstructing the passage of air through the mouth, except by an effort; and presenting a structure altogether different from the natural condition, assigned as the mechanical cause of the falsette. And yet this individual is able to make the falsette intonation.

I had lately an opportunity of seeing an instance of malformation, where the whole soft palate is wanting. The passage to the throat being a single arch, curving along the edge of the palate bone, instead of the low double arch, formed by the soft palate and depending uvula, in the perfect fauces. Adhering to each side of the arch, just above the tonsil, there is a small tuber, or fleshy drop, seemingly formed by the curtain of the soft palate, being divided vertically through the uvula to the palate-bone; and each portion of the curtain being then drawn into the soft parts on its respective side, except the drops, or semi-uvulas, which project in the manner and place above described. This is the state, at rest. In straining the highest notes of the falsette, the two uvular drops, by some peculiar muscularity, make an effort to approach each other horizontally across the mouth, and thereby convert the semicircular arch into the form of a horse-shoe, by drawing inwards, each about half an inch, along the diameter of the arch. Here then, the principal part of the



apparatus, said to produce the falsette, is wanting; yet this voice and its degrees of pitch are accurately executed by the individual, notwithstanding her deformity.

The back parts of the mouth are in their nature too variable under the accidental influence of muscular effort, to be the mechanical cause of the fixed and accurate degrees of the scale. For when any one point of pitch is maintained, the soft palate and its appendage the uvula, may be seen to undergo involuntary movements, that do not appear to have any effect on the voice. I am able to make twenty-four distinct notes with accurate intonation; fifteen are natural and nine falsette. Now in running through this compass on the tonic *a-we*, in which the articulative mechanism of an open mouth and embedded tongue, allows the isthmus of the fauces to be distinctly seen, I perceive no alteration of position in executing the natural notes, except that of the articulative change, when the voice runs into *e-rr*, the obscure vanish of this diphthong. There is indeed an unsteadiness in the positions, but none of that definite gradation in organic changes, implied in the ascription of the variations of pitch to the motions of the back part of the mouth. In intonating the falsette, discretely, I perceive some change in the palate, but little or none in the tongue, if the vanish *e-rr* is avoided. The change in the palate consists of a convulsive action of the uvula, which starts-up, as the radical of *a-we* opens on each degree of the scale, and in a moment descends again. This convulsive action is not apparent when the voice ascends by the concrete; though under the use of both scales, the uvula at the highest rise of the falsette is contracted almost to obliteration. That this extreme contraction is not a movement especially productive of pitch in the falsette, I have endeavored to show; but am not able to say, whether it arises from some associative muscular action, or from some change of the articulative mechanism in its higher notes.

I have offered these few remarks, in acknowledging my ignorance of the mechanical cause of the quality, and the pitch of the falsette voice.

The Whispering voice is well known. It is an aspiration; and makes the short impulse, and the vocule, of the atonic elements. These then are necessarily a whisper. But all the other elements may be made by aspiration. The whisper of *b*, *d*, and *g*, though considered by Holder and his followers as identical with the atonics *p*, *t*, and *k*, is to my ear at least, faintly distinguishable from them, by having a less easy outset, and by a slight initial effort of articulation.

We are not acquainted with the mechanical cause of *whisper*, as distinguished from *vocality*. It has been ascribed to the operation of the current of air on the sides of the glottis, while its cords are at rest; whereas *vocality* is said to proceed from the agitation of the air by the vibration of those chords. This however is merely an inference from analogy, and has a claim to possibility, but no more.

The whispering voice has its variation of pitch, but it is effected in a very different manner from that of the natural and the falsette. The intonation of these voices, as shown above, is not connected with the visible movements of the mouth, tongue, and fauces, that produce articulation. But if I have not been deceived in my observation, the transit through the scale of whisper is made by taking different elements for the successive steps of the discrete movement; each whispered element being in itself incapable of variation in pitch, while its true articulation remains unchanged.

For the explanation of this subject, let us designate three forms of the whispering voice. The Articulated, consisting in the pronunciation of the alphabetic elements; the Whistled, having the well-known shrillness of this function; and the Sufflated, merely a husky breath, partaking of the nature of the two former, without having the shrill quality of one, or the articulation of the other. Now, when in Articulated Whisper, the tonics are distinctly pronounced, without running into the Sufflation, the changes of pitch are made upon changes of the elements. In the order of articulated intonation, oo-ze is the lowest in the scale, and i-f the highest: the succession by the

first, third, and fifth, through two octaves, being upon the seven following elements.

First Octave.				Second Octave.			
1	3	5	8 1	3	5	8	
<i>oo-ze</i>	<i>a-we</i>	<i>a-rt</i>	<i>e-rr</i>	<i>e-ll</i>	<i>a-le</i>	<i>i-f</i>	

This scale of articulated whisper is of so peculiar a character, that I do not presume to speak without doubt upon it: for such a seeming anomaly in intonation, leads me, under a sense of the uniformity of the laws of nature, to question my own observation; and to call for the assistance of others. If, however, this is the real construction of the scale, for so it appears to me, each intermediate note must consist of sounds that resemble those contiguous to it. Thus when we require a second in the progression, between *oo-ze* and *a-we*, it must partake of the articulation, of both these elements. And of the two sounds for the sixth and the seventh, between *a-rt* and *e-rr*, one will partake more of the articulation of *a-rt* and the other of *e-rr*. But as these intermediate sounds are not used in our language, they cannot be made without careful effort. Thus, the intonation of articulated whisper, is rarely executed with precision, except at the points numbered in the preceding series; since the familiar elements of speech are employed only at those points.\*

\* It is necessary to remark, that a delicate ear, and a practical knowledge of the scale are required for measuring this progression of whispered articulation. The extent of the series of elements given in the text being through two octaves, the series must begin on the gravest degree of pitch. I cannot on this subject, draw from the experience of others; but in executing the rising order of these elements, I take *oo-ze* at the very lowest point, at which the articulation, freed from whistle and sufflation, can be made, in order to bring the highest place of *i-f*, within the reach of intonation: my voice being just able to compass these two octaves in articulated whisper. As a matter for further investigation upon this subject, it may not be irrelevant to remark, the coincidence, in my own case, of the number of degrees in the scale of whispered articulation with that of the natural voice: both being about fifteen.

Let me here add a suggestion, on the ground that the intonation of articulated whisper is as I have observed it. Since the mechanism of the whispered, and the vocal elements is the same; and the places of the several whispered elements

The pitch of the sufflated whisper appears to be made in the same manner as that of the articulated. For in rising through the scale, this sufflation has a husky resemblance to the whispered elements; *oo-ze* being the lowest, and *i-f* the highest. The sufflated whisper is employed to form the tune of the Jews-harp. It is owing to the difficulty of articulating the intermediate and artificial elements, so to call them, and consequently of intoning the entire scale of sufflation, that even a good musical ear, is rarely able on first trials, to hit accurately, more than the third, fifth, and octave, on the scale of this simple instrument.

The pitch of whistling is also produced by the same mechanism; since in this case, as well as in that of sufflation and of articulation, a thin rod passed into the corner of the mouth by depressing the tongue, destroys the power both of articulation, and of ascending the scale. And further, there is in the lowest and the highest note of whistling, as well as in those of sufflation, a quality of sound, however obscure, resembling the articulated *oo-ze* and *i-f*. Closing the mouth destroys not only the articulation of whisper and of the natural voice, but likewise the pitch of all the forms of whisper: while with the mouth closed, the whole scale may be accurately hummed in the natural voice. The shrillness of whistling seems to be made by the aperture in the lips. On this subject, it might be worth inquiry, whether the intonation of the scale of wind instruments, is not in some cases, altogether produced by the pitch of the sufflated whisper; in others, by its combination with the effect of a varied position of the lips, of a varied force of breath, and of the varied ventages or stops. It is well known, that the first seven notes of the key of *D* on the flute, and their corresponding octaves, are severally, note and octave, made by the same stop. The difference of pitch between a note and its octave in this case, is produced, not by the position of the lips, nor by the force of breath, but by a difference in

are fixed points of the scale, a record of these intonated articulations, might lead to a recovery, if lost, of the sounds of the vowel-symbols of the natural voice. And we bear in mind that the obvious, and describable mechanism of consonants, in the natural voice, would allow a recovery of their phonetic character.

pitch of the sufflated whisper. It is the same with the notes of the flageolet and clarionet.

The subtonic elements, when whispered, are individually incapable of the variations of pitch. Have they, like the tonics, relatively to each other, different places in the scale?

In order to perceive clearly the peculiar character of pitch, above described, we must, in executing the articulated whisper, be careful to make the elements, as it were, at the back of the mouth; thereby to avoid falling into the sufflation, and the whistle, that have their formative cause nearer the lips.

The atonics have no variation of pitch in themselves: nor is their relative place in the scale, if they have any, of the least importance in speech.

The voice now about to be described, is not perhaps in its mechanism, different from the natural; but is rather to be regarded as an eminent degree of fulness, clearness, and smoothness in quality: and this may be either native or acquired.

The limited analysis and vague history of speech by the ancients, and the further confusion of the subject by commentators upon them, leave us in doubt whether the Latin phrase, '*os rotundum*,'—used more expressively in its ablative, '*ore rotundo*,' by Horace, in complimenting Grecian eloquence,—referred to the construction of periods, the predominance or position of vowels, or to quality of voice. Whatever may have been the original signification of the phrase, the English term 'roundness of tone,' specifying, as we may suppose, the kind or quality, seems to have been derived from it.

He who by closely observing the human voice, in its best instances on the stage, has acquired a knowledge of its powers and beauties, may remember how slowly he came to the full perception and relish of them. Nor will he deny, they would have earlier attracted his attention, had they been signalized by a proper oratorical name. On the basis of the Latin phrase, I have constructed the term *Orotund*, to designate both adjectively and substantively, that assemblage of eminent qualities which constitutes the highest character of the speaking voice.

By the *Orotund* voice, I mean a natural, or improved manner

of uttering the elements, with a fulness, clearness, strength, smoothness, and if I may make the word, a sub-sonorous quality, rarely heard in ordinary speech; and never found in its highest excellence, except through long and careful cultivation.

By Fulness of voice, I mean a grave and hollow volume, resembling the hoarseness of a common *cold*.

By Clearness, a freedom from nasal murmur and aspiration.

By Strength, a satisfactory loudness or audibility.

By Smoothness, a freedom from all reedy or guttural harshness.

By a Sub-sonorous quality, its muffled resemblance to the resonance of certain musical instruments.

I know how difficult it is to make such descriptions definite, without audible illustration. Perhaps the best means for instruction on this subject, is to excite attention by terms; to give the sense of these terms, as nearly as possible, in figurative language, and to leave its recognition to the subsequent observation of the learner. The same natural relationships that suggested the metaphor to its inventor, may in due time lead others to acknowledge the aptness of the illustration.\*

The mechanical structure and action that produce the orotund are to me, after much inquiry, unknown. During its utterance, we may perceive a motion and contraction of the back parts of the mouth, different from the action of those parts under

\* Reverberations may serve to furnish some idea of two of the qualities of the orotund voice. Thus vaulted ceilings and coved recesses often give a sub-sonorous echo; and speaking with the mouth within an empty vessel produces a hollow fulness. One of the best instances I ever heard, of a modification of the human voice, into a full, hollow, and sub-sonorous, quality, was from a boy who had sportfully got into a large copper alembic. .

It may be worth thinking upon, whether the brazen and the earthen vases, which were somehow formed, and then somehow set within the masonry of the seats of Greek theatres, but of which we know so little, were not designed to modify the voice, to the sub-sonorous quality, and hollow fulness of the orotund; rather than to increase its force, or to return a concord to its pitch. The speaking-trumpet affords, though not agreeably, an illustration of the qualities above described: and could the bugle or the organ diapason be made to articulate, it would show the highest measure of that fulness and sub-sonorous effect, which in distant similarity constitute the character of the orotund voice.

the colloquial voice. But these indications of a cause are so slight and so indefinite, that they do not at present appear to justify more than this general notice. In our ignorance of the mechanism of speech, we are not even able to decide whether the *orotund* is merely an improved quality of the natural voice, or the effect of its own peculiar cause. It was said above, that the *falsette*, or something hoarsely like it, may be executed in the lower range of pitch of the natural voice. It might therefore be suggested for inquiry, whether the cause of the *orotund* is the same as that of the reduced *falsette*, or as it may be called the *Basso-falsette*; for this has somewhat of the full, hollow, and sub-sonorous effect, ascribed to the acquired *orotund*.

Connected with the subject of that improved quality of the singing-voice, called by vocalists 'Pure Tone,' there are several terms used to describe the mechanical causes of its different character and qualities. Among these, the causations implied by the phrases 'voce di testa,' and 'voce di petto,' or the voice, from the head, and from the chest, must be considered as not yet manifest in physiology: and the notions conveyed by them, must be hung up beside those metaphorical pictures, which with their characteristic obscurity or misrepresentations, have been in all ages, substituted for the unattainable delineations of the real processes of nature.

There is a harsh quality of voice called *Guttural*; produced by a vibratory current of the air, between the sides of the pharynx and the base of the tongue, when apparently brought into contact above the glottis. If then the term 'voice from the throat' which has been one of the unmeaning or indefinite designations of vocal science, were applied to this *guttural* quality, it would precisely assign a locality to the mechanism.

Although I have not hesitated to acknowledge my ignorance of the mechanism of the *orotund*, I know that its function, wherever performed, may yet be subjected to the will. And as the best and only pure instances of this voice, are the result of cultivation, I here propose some elementary means by which it may be acquired.

It might seem to be sufficient for a teacher of elocution to exemplify the *orotund*, that his pupil might imitate it. Vocalists

in their lessons on Pure Tone do little more. But singing has long been an Art: and its many votaries have rendered the public familiar with its leading principles, and accustomed the ear to the peculiarities of its practice. While elocution appears to be no more than a brutal instinct; in which some only low, bleat, bark, mew, whinny, chatter and bray a little better than others. In describing, therefore, without the opportunity of illustrating, it becomes necessary to address the pupil, as if he had no principles to help his understanding, nor exemplified sounds to satisfy his ear. For this purpose, it is necessary to make him teach himself, by referring to functions of the voice, familiar to him both by nature and name. When the scholastic world shall understand our history of the speaking voice, and apply it to practice, men, in their community of knowledge, will learn the good things of elocution from one another; children will catch the proprieties of speech from well-taught parents; and many a topic of this work, which I have labored, perhaps in vain, to make at this time perspicuous, may hereafter, from the unsought enlightening of surrounding knowledge, seem to be perspicuous in itself.

With due attention, we perceive two different forms of respiration: one being a continued stream of air throughout the whole time of expiration; another consisting in the issue of breath by short iterated jets. The first is that of ordinary breathing, panting, sighing, groaning, and sneezing. The second is employed in laughter, crying, and speech.\*

By a command over the muscles of respiration, the breath in speaking, is frugally dealt out to successive syllables, in limited portions, appropriate to the time and force of each; thus guarding against the necessity of frequent inspirations: while at the same time, these momentary pauses, between syllables and

\* Laughter and Crying will be particularly noticed hereafter.

Sighing and Groaning are of similar time: one being an atonic or whispered element, the other a tonic vocality.

Sneezing is a rapid expiration abruptly begun; and generally producing one of the elements.

I say nothing here of the various forms of inspiration connected with these acts.



words, allow an abrupt opening of the radical, when required for the purposes of speech.

The act of Coughing is either a series of short abrupt efforts, in expiration; or one continued impulse which yields-up the whole of the breath. Now the last, forms one of the means for acquiring the orotund voice. This single impulse of coughing is an abrupt utterance of one of the short tonic vocalities, followed by a continuation of the mere atonic breathing *h*, till the expiration is exhausted. Let this compound function, consisting of the exploded tonic vocality and aspiration, be changed to an entire vocality, by continuing the tonic in place of the aspiration. The sound thus produced, will with proper cultivation, make that full and sub-sonorous quality, here denominated the orotund.

This contrived effort of coughing, when freed from abruptness, is like the voice of Gaping: for this has a hollow and sub-sonorous vocality, very different from the colloquial utterance of tonic sounds. It may be shown conspicuously, by uttering the tonic *a-we*, with the mouth widely extended.

When the pupil can effect this entire vocality of the artificial cough, if it may be thus distinguished from the natural cough,—which is part vocality and part aspiration,—let him practice it sufficiently, yet avoiding all initial fulness, and he will not only acquire facility in executing it, but its clearness and smoothness will be thereby improved. Let the voice be herein exercised, by rising, and falling, through the concrete scale, on each of the tonic elements, drawing out the vocality to the utmost extent of expiration. Then let trials be made on the syllabic combinations.\*

Being able to execute the tonic elements and single syllables in the orotund, the pupil is not therefore fully prepared to speak continuously in it: and on attempting to utter a sentence in this voice, his natural manner returns. The cause of this may

\* This process of forcing out the breath to the seeming exhaustion of the lungs, is apt to produce giddiness of the head. Care should therefore be taken, to avoid continuing the exercise of the voice too long in this manner; and to desist, for the time, when that affection comes on.

be understood, by recollecting the distinction between the two kinds of expiration. For though he may be able to execute the orotund on single syllables, in the *continuous* stream of vocality, he has yet to learn the use of that voice, with those *interrupted* jets of expiration, which are essential to easy and agreeable speech. Continued practice however, with a gradual increase of the number of syllables, will bring his interrupted expiration in the orotund, under the same command as in common speech.

Although he may at last have acquired the power of uttering any number of successive syllables, by interrupted jets of this voice, yet the manner of their succession will be monotonous: he will have no power of expressive intonation, and will be unable to make the proper close at the end of a sentence. Repeated practice will give correctness and facility on these points, and the management of the orotund, for the impressive and elegant purposes of speech will, in time, be no more difficult than that of the natural voice.

The method of acquiring the orotund, is similar to our instinctive progress in the use of the natural voice. The first cries of infants are made on the continued stream of vocality. It is a long time before they employ the interrupted expiration. The first speech of the child is by an apportionment of a single syllable to a breath. By a preparatory exercise in the interrupted jets of laughter and crying, the habit of perfect speech is acquired. The same kind of monosyllabic breath, employed in infant articulation, and in acquiring the orotund, occurs in the debility of age, in pulmonary oppression, and in cases of prostration from disease: for here the utterance frequently consists of but one, or at most two syllables to an act of expiration. The condition is similar in panting from violent exercise: the voluntary power over the interrupted jets of expiration being therein lost.

The orotund is possessed in various degrees of excellence by eminent Actors. The state of mere animal instinct in which they have chosen to keep themselves, with regard to the uses of the voice, must convince us that they can have no systematic purpose, nor indeed any rational means for improving it. There

is, however, one circumstance in theatrical speech, that may undesignedly produce in time, the full volume and sub-sonorous quality of the *orotund*. I mean the practice of vociferating, seemingly required by the extent of the House, by the deaf taste of the audience, and by the poetical rant and bombast of what are called 'stock acting tragedies.' In addition, therefore, to the previously described means for acquiring the *orotund*, I shall, in a few words, point out another method suggested by the vehement efforts of dramatic speech.

Let the reader make an expiration on the interjection *hah*, in the voice of whisper, with a widely extended mouth, and with a duration, sufficient to press all the air from the lungs. Then let the whisper in this process be changed to vocality. This vocality will have the hoarse fulness and sub-sonorous quality of the *orotund*. The forcible exertion of this kind of voice constitutes *Vociferation*; for *vociferation* is the utmost effort of the natural voice, as the shriek or yell is of the *falsetto*. Actors who affect the first rank in their art, are often by strength of feeling urged to a degree of force, that produces the mixture of vocality and aspiration, heard in the interjection *hah*; and it will be shown in a future section, that the junction of a certain degree of aspiration with the tonic elements, is one of the means of earnest and forceful expression. The frequent occurrence of exaggerated sentiments in the drama, joined to the effort required by the dimensions of a Theatre, produces the habit of interjective expiration, which exerted through a wide extension of the mouth, leads the speaker to the attainment of the *orotund*, if his voice is capable of it.

It must not be supposed that the full, hollow, and sub-sonorous *orotund* is always of the same purity. It varies in its degrees of strength and fulness; and is sometimes slightly infected with aspiration, nasal murmur, or guttural harshness.

If it should be asked, what advantage is gained by the care and labor here enjoined, for acquiring this improved quality of the speaking voice; it may be answered:

*First.* The mere sound is more tunable than that of the common voice. Compared with the full and sub-sonorous character

of a fine orotund, there are voices, with as little even of a hint of music in them, as the noise of a hammer on a block. This quality is so impressive with its dignity of volume, that it often catches the ear and approbation of those who are quite insensible to the agency of pause, quantity, and intonation. I have known the single influence of an orotund voice give extensive fame to an actor, who in more essential points of good reading, was even below mediocrity. It is this quality which dignifies the other excellencies of speech. In the voice of women it is most obvious and delightful.

*Second.* The orotund is fuller in volume, and purer in quality than the common voice: and as the latter gives a delicate attenuation to the vanishing movement, the former with no less appropriate effect, displays the stronger body of the radical.

*Third.* Its pure and impressive vocality gives distinctness to pronunciation. For when completely formed, it is free from the dulness created by nasal murmur or aspiration; the characteristic offensiveness of which is shown by their union in Snoring.

*Fourth.* It has a greater degree of articulative and expressive power than the common voice. In this respect, it partakes of the nature of things perfect in their kind. The ear seems filled with its volume, and asks for no more. There is too, on the part of the speaker himself, that conscious satisfaction which accompanies the full energizing of a function: for here nature herself seems to acknowledge, the voice has done its whole duty. Those who by cultivation of the singing-voice, have brought its tone to the utmost extent of fulness and purity, will admit the importance of practice and perseverance, in preparing the voice for the purposes of speech. Compared with the power and facility of an endowed and high-taught vocalist, mere instinctive efforts in song seem to be not much removed from the imbecility of paralysis.

*Fifth.* The orotund, from the discipline of cultivation, is more under command than the common voice: and is consequently more efficient and precise in the production of long quantity; in varying the degrees of force; in executing the tremulous scale, and in fulfilling all the other purposes of expressive intonation.

*Sixth.* It is the only kind of voice appropriate to the master-

style of epic and dramatic reading. Through it alone, the actor consummates an outward sign of the grandeur and energy of his conception. When heard in what will presently be called the Diatonic Melody, the impressive authority and dignified elegance of this voice, exceed as measurably the meaner sounds of ordinary discourse, as the superlative pictures of the poet, and the broad wisdom of the sage, respectively transcend the poor originals of life and all their wretched policies. It is the only voice capable of fulfilling the solemnity of the Church-service, and the majesty of Shakespeare and Milton.

*Finally*, as the orotund does not destroy the ability to use at will, the common voice, it may be imagined how their contrasted employment may add the resource of vocal light and shade, if we may so speak, to the means of oratorical coloring and design.

The mechanism of the Tremulous movement of the voice does not appear to be connected with the visible parts of the fauces: though there is a gurgling noise, somewhat resembling it, produced by a vibration of the uvula, when brought into contact with the base of the tongue, in the expiration of the elements *e-ve* and *e-rr*. I leave it for future observers to ascertain, whether the tremulous rise and fall may not be referred to the organic cause of the variations of pitch, in the natural and falsette voices.

I have thus endeavored to set forth what *we do not know* of the mechanism of speech. The subject of the voice is divided into two branches. Anatomy and Physiology. The first embraces a description of the vocal organs. The second a history of the functions performed by that organization. The anatomical structure is recorded to the utmost visible minuteness: while the history of those audible functions which it is the design of this work to develop, — and which, by the strictest meaning of the term, constitute the vocal physiology, — has in a great measure been disregarded, under a belief that these functions are altogether beyond the power of human perception.

In overlooking a physiological analysis of quality, force; and pitch of vocal sound, writers have merely endeavored to ascer-

tain what parts of the organization produce these several phenomena; and seem to have almost restricted the name of physiology to their vain and contradictory fancies about these mechanical causations. Hence in the oratorical physiology, if we may so call it, of the organs of speech, there is little of that rooted opinion, which in most cultivated sciences, contends with an original inquirer, in every attempt to sacrifice error to the cause of truth. Whereas the subject of mechanical causation, like all other matters of theory, has become doctrinal and divided; and the inquirer has here, not only to strive at reaching the secresy of nature, but harder still, has to encounter the obstinacy of sectaries, whose opinions have 'grown into pride, by their unyielding contentions with each other.

When the reader has finished this volume, he will perceive that in this fifth section I was somewhat occupied in discussing the notions of men; while in all the rest, I was entirely employed in attempting to delineate the works of nature: a contrast that may well induce a lover of truth and brevity to exclaim,—Happy is he, who desiring to extend the circle of knowledge, comes to a subject which the fictional finger of the school has never touched.



## SECTION VI.

### *Of the Expression of Speech.*

IN the preceding sections, we have explained the terms of the five modes of speech, with many of their forms and varieties; have described these modes and forms, as they appear in the radical and vanish, the alphabetic elements, and in the con-

struction of syllables; and as far as accurately ascertained, have shown how the Organs of the Voice mechanically produce the phenomena of these modes and forms. These explanations and descriptions give a preparatory view of the functions of speech; and embrace all the generalities, required by an intelligent and attentive reader, in pursuing the subsequent details of this work.

Speech is employed to declare the condition and purposes of the mind. These are first known to us as Ideas; and ideas have been divided into Thoughts and Feelings. The design therefore of speech is to declare our thoughts and feelings. And as we acknowledge this distinction in the conditions of the mind, the voice must have distinct means for declaring them. It is therefore of great importance to ascertain, what are the different means in the voice, for declaring, in one case, the plain and simple condition of thought; and in the other, the excited mental condition of feeling or passion.

Schoolmen make a distinction between thoughts and feelings, and common usage has adopted their language. This is not a place for controversy: nor is it necessary to inquire, deliberately, whether the above distinction refers to the essential nature of the things, or to their degrees. Some may be disposed to consider thoughts and feelings merely as various degrees of intensity in ideas: since the function, noted as a mere thought in one, has in another, from its urgency, and without apparent specific difference, the bright hue of a feeling; and since in the same person at different times, like circumstances produce, according to the varied susceptibility of excitement, the mental condition of either a feeling or a thought. Perhaps it might not be difficult, to show that these states of the mind have many points in common; and that no definite line of demarkation can be drawn between them. But, however inseparably involved at their points of affinity, they are in their more remote relationships, either in kind or degree distinguishably different.

Corresponding to this difference between thoughts and feelings, the vocal means for declaring their extreme distinctions are, as we shall learn hereafter strongly marked: while their

assimilating points prevent a strict line of separation between them. In uttering a simple request, we use quite a different intonation and force, from that employed on the same words, in the spirit of a command. But gradually add earnestness to the request, and gradually moderate the spirit of the command; and as the states of mind become identical, so will the voices, if properly representing those changes. Notwithstanding the universal admission of a difference of meaning in the terms Thought and Passion, yet in our ignorance of the analytic history of speech, we have not felt the want of a discriminative nomenclature, and consequently have had no brief corresponding terms, to designate precisely, the vocal signs that severally represent them. Books on elocution have indeed, employed the word Expression, to signify the utterance of feeling or passion. But they furnish us with no single or appropriate term for the plain declaration of simple passionless thought; which as we proceed in our history will be essentially required.

Till science breathes a defining and dividing voice over common thought and language, all is desultory and confused. Thus the term Expression, though sufficient for the indefinite purpose of the Orator and Player, does not answer the purpose of exact discrimination; for it is as common to speak of the *expression* of the *thought* or *sense* of discourse, as of its feeling or passion. This want of precision in the use of the terms Thought and Feeling, prevents a clear distinction, between the terms of the Vocal signs, by which each should be respectively represented. We will however, employ the term Expression, to denote the sentiment and passion of the speaker. But where shall we find a contradistinguishing term, for his simple thought?

Generally, in plain narrative and description, we state the simple condition of thought: and as we shall learn hereafter, that a certain form of intonation is appropriate to the language of simple Narrative, we may draw our term from it. I will therefore adopt the terms Narrative, and Expression, respectively, for the signs of Thought and of Passion, as they are employed in Reading and Speech. But we shall find in the following pages, how difficult it is to draw a definite line of separation between the mingling



signs of simple thought, and of passion; and how readily the intellectual as well as the vocal relationships pass, by indistinguishable shades, into each other.

The classifications of science were instituted, in part, to assist the memory and imagination; but while they fulfill the purpose of communicating and preserving knowledge, they unfortunately produce the undesigned hindrance of its alteration or advancement, by creating a belief of its systematic completion. The numberless revolutions in scientific arrangements are full of admonitions: yet we forget how often the fictitious affinities, and the distinctions of system have on the one hand, presumptuously united the intended divisions of nature, and on the other, broken the beautiful connection of her circle of truth.

In submission to the necessities of instruction, I have, in this essay, tried to separate the part called, for the want of a brief and better term, the Simple Narrative of speech, from that which treats of its Expressive signs; with the hope that future observation may determine their real relationships, by a full development of the nature of the mind and of the voice. For we may as well suppose, all those works of usefulness are already accomplished, which are foretold by the powers of human observation, and the calculated promises of Science; as that those Delightful Arts, which employ while they regulate the imagination, have to minds of intelligent and refined perceptions, presented their yet undisclosed grandeurs and graces, in Form, and Color, and Sound, marked-out for fulfillment in the Prophetic Book of Taste. Let us leave the seventh day of rest, to the holiday rejoicing of physicians, lawyers, priests, and politicians, who look upon their disastrous creations, and cunning schemes for human misery, and pronounce them original, and finished, and good. Let them build strongly around the vaunted perfection of their Theories, Codes, Councils, and Constitutions. Let them guard the ark of a forefather's wisdom, and proclaim its unalterable holiness to the people, for the safety, honor and emolument of the keeper. The great Contributions to Knowledge, like the great and progressive Creations of Nature herself, have never yet found, and perhaps

never will find, their day of rest: while the renowned forefathers of many a work of usefulness as well as glory are, by the like merit or ambition which raised their own temporary greatness, transmuted to corrigible children, in the eye of the advancing labor of a later age.

It has been alleged of the expression of speech, that a discrimination of its concealed and delicate agency, is beyond the scrutiny of the human ear. If the term human ear is sarcastically used for that fruitlessly busy and slavish organ, which has so long listened for the clear voice of nature, amid the conflicting tumult of opinion and authority, we must admit and regret the truth of the assertion. But it is not true of a keen, industrious, and independent exercise of the senses; nor can it be affirmed, without profanity, of that supreme power of observation, deputed by the original, and final cause of creation, for the effective gathering of truth, and the progressive improvement of mankind.

Our conquests in knowledge must be the joint achievement of Numbers and Time. Leaving then to futurity the completion of my design, I looked around for present assistance: and having, with more need than hope, consulted the thoughts of others, on the analytic means of delineating the signs of expression, I generally received some query like this: Is it possible to recognize and measure all those delicate variations of sound, that have passed so long without detection, and that seem scarcely more amenable to sense than the atoms of air on which they are made? It is possible to do all this: and if we cannot Find a way for the victorious development of nature, 'let us,'—with the maxim, and in the contriving spirit and resolution of the great Carthagenian Captain,—'let us Make one.'

It will not be denied, that intonation, time, and force of voice, under all their forms, constituting the expression of speech, may be distinctly heard; and that there is no liability, even in the common ear, to misapprehend, or to confound the varied sentiments, they respectively convey. No: but it is objected, that the peculiar kind, the measurable degree, and the commingling variety of those forms cannot be distinguished.

Now since the vocal movements thus distinctly audible, include all these conditions; and since our sentiments are so readily recognized under all their kinds, degrees, and combinations, I leave it to those who make the objection, to ask themselves, whether a full and clear discrimination of the vocal signs of expression is not implied in that recognition. The truth is, the delicate voices of expression, though supposed to be imperceptible, are always distinctly heard; and as far as an unhesitating apprehension of their meaning may prove the assertion, are always recognized and measured, in the strictest sense of the word: but *they have never been named*. And although all persons who are observant in this way, have nearly an equally acute perception of the expression of speech, they have no language for designating those delicate discriminations, every day unconsciously made even by the popular ear. I propose to give, in the course of this essay, an analysis of vocal expression; to point out its modes, forms, and varieties, and to assign a definite nomenclature to them.

There is perhaps no vain confidence, in supposing the reader to be now well acquainted with the character of the radical and vanishing movement. This wide-reaching function, and master-principle of the voice, has been represented under its varied forms, in speech and song. We have traced it in the literal elements, and seen its influence in directing the phenomena of syllables. I have yet to show its instrumentality in the various and delicate uses of expression: and if I shall be able thereby to unfold the principles of this marvellous work of nature, it will be by developing that greater marvel of agency, in which a strict economy of means is employed for the production of her infinities.

Five general divisions of the modes of vocal sound were made in the first section of this essay. In summary repetition, they are, Quality, or kind of voice; Time, or the measure of its duration; Force, or the variations of strength and weakness; Abruptness, or an explosive utterance; and Pitch, or the variations of acuteness and gravity. It will be shown, that each of these general modes is inclusive of many forms and varieties,

with their different degrees; and that the *now* assignable, and measurable Expression of Speech, is effected by the *un-mysterious* combination of the different forms and varieties of these modes with each other.



## SECTION VII.

### *Of the Pitch of the Voice.*

THE mode of the voice we have now to consider, although not more essential than the others, in the constituency of speech, has nevertheless, from our ignorance of its nature, been a subject of wonder; and from our childish love of wonder, has become especially a subject of interesting inquiry. To this mode of Pitch, belong the many forms and varieties of Intonation, or as they have been called in the schools of Rhetoric and Prosody, by a sort of prescriptive determination, the 'undiscoverable Tones of the voice.'

The Greeks in their fondness for definition and division, were always disposed to go to the root of whatever knowledge they believed to have a root, and at the same time to be worthy of inquiry. They seem therefore, as we might infer from their want of logical curiosity on this point, to have considered a full analysis of speech, either as impracticable, or as useless. But, whether from these or other causes, the subject so feebly attracted their attention, that we might be disposed to think they derived their knowledge of the sliding or concrete movement, from Egypt, or from some earlier Eastern source. Had it been discovered in the school of Pythagoras, or of Aristoxenus, it does not seem probable, that having found this key to the

entrance of Speech, they would have shut-out their hearing from what yet remained within the secrecy of nature: since, with very little further observation of the simple concrete, they would have perceived that important subdivision of its structure, which we have described as the Radical and Vanish. However this may have been, neither the Greeks nor the Romans, although apparently writing all they knew on the nature and practical uses of the concrete accent, have left the least record of their opinions, their expectations, or their hopes on this subject, beyond the restricted limit of what they already knew. Yet interesting as this fact of the Concrete is, and certain as it is, that they perceived it; it is equally true, they never added to the first and simple idea of this accentual slide, the smallest item of discriminative analysis. The earlier grammarians and commentators of the Alexandrian, and of subsequent schools, in discussing the subject of Greek accent, never extended their ideas beyond the indefinite opinions of ancient writers; while still later authors and teachers, with the determined faith and worship of classical scholarship, believing it *was not* done by the Greeks, because it really *could not* be done at all, have at last united in a general persuasion, nay conviction, that any further discovery is impossible.\*

\* As Dionysius of Halicarnassus, in his treatise 'On the Arrangement of Words,' has recorded more of the nature and practical uses of this accent or inflection, than any other Greek or Roman writer, I shall, in order to show how limited and indefinite he is, give from his eleventh section, an extract of all he says on this point; and shall insert in its course some explanatory parenthetical remarks.

'There is in oratorical discourse, a kind of *Tune*, differing from that of Song, and (*from the melody*) of Music, only in degree, but not in nature or quality.' (*We suppose he means that each employs intervals, but speech fewer, and these, of less extent.*) Immediately, following-up the idea, he adds: 'There is in oratorical discourse, the like *tune*, that charms the ear; the like *rythmus*, that sustains the voice; the like variety that excites attention; and a like conformity of the whole to its purpose; the only difference being in the more and the less.' (*That is, in the number and extent of the intervals.*) 'In oratorical discourse the *tune* of the voice is restricted to the interval of a Fifth, or thereabouts. That is, it does not vary beyond three tones and a half, (*these being the constituents of a Fifth*) whether in an upward or downward direction. It is not to be under-

If then we have, by any means come to a perception of the nature and uses of the voice, let us endeavor to apply it.

There is, in our first section, a compendious view of the various forms of Pitch, taken in succession, from the minute interval of the tremulous scale, through wider ranges, to the octave, both in their upward and downward direction, together with their union into various forms of the wave. The greater part of these forms, as with those, of Quality, and Time, are employed in the expression of feeling and passion: and but a small part for declaring a simple idea, or for what we called Narrative. It is therefore my design to show how these different

stood that all the words of discourse are to be pronounced with the same accent, (*inflection or concrete*): for one is to have an acute, (*rising*) another, a grave (*falling*) accent, and another, to have both: (*that is, the acute, joined in continuation with the grave, on the same syllable*) which is called the Circumflex. Again, some words have the acute, and the grave, separately heard on different syllables. In dissyllables, there is no middle place for applying an acute or grave. (*Merely a truism, for where there is no middle syllable there can be no middle accent*). In poly-syllables of every kind, one of the syllables has the acute accent, and the rest the grave.' 'The tune (*say intonation*) of instruments and of song, is by no means limited, as in speech, to this interval of the Fifth; but runs through the octave, fifth, fourth, second, semitone, and according to some, the quarter tone.'

Here is all Dionysius says, on what we have been taught to think the profound knowledge and skill of the Greeks, in the philosophy and practice of this *singing*, — or as we should now call it, *intonation* — *in speech*. But we find, that this only attempt to describe, particularly, the melody of Grecian discourse, is directly connected with an equally obscure, and disputed subject, the Accentual stress on syllables; which certainly could not have been the case, had any of the numerous authors on this subject have had the least idea of the natural and comprehensive system of intonation. Indeed the account by Dionysius, and by all the writers on rhetoric and music, seems to have been given only in reference to some vague, and as we must now consider it, absurd notion of the acute, grave, and circumflex accent or inflection, being invariably applied to certain syllables, both when pronounced alone, and in the current of discourse. It would be wrong, to say, Dionysius, and his Grecians did not know their own opinions about the voice: but I must think, a student of nature, in this case will say, — they knew almost nothing of its reality. When an error is measured by itself, as happens with systems raised upon authority or fancy, all that is defective, distorted, or superfluous, comes out in perfect accord with its own rule. It is a comparison with the rule of observation, which is found only in nature, that shows its deformity.

purposes of pitch, are applied for declaring these several conditions of the mind.

Man is so generally, merely an animal of fierce desires and passions, and so rarely a being of observation and reflection, that we must not be surprised to find the greater number of his vocal signs, expressive of this ardent and predominating complexion of his character. Thus of all the upward and downward intervals of the scale, and all the waves, in their direct and inverted, equal and unequal, single and double forms, there is but one which is not so employed. The simple rise and fall of the second, and perhaps its wave, when used for plain narrative, or for the mere statement of an unexcited idea, is the only intonated voice of man that does not spring from a passionate, or in some degree, an earnest condition of his mind. If we listen to his ignorance, doubt, selfishness, arrogance, and injustice, we hear the vivid forms of vocal expression, proceeding from these, and related passions. Thus we have the rising intervals of the third, fifth, and octave, for interrogatives, not of wisdom but of envious curiosity; the downward third, fifth, and octave, for dogmatic, or tyrannical command; waves for the surprise of ignorance, the snarling of ill-humor, and the curling voice, along with the curling lip of contempt; the piercing high of pitch, for the scream of terror; the semitone, for the peevish whine of discontent, and for the puling cant of the hypocrite and the knave, who cover, beneath the voice of kindness, the designs of their craft. Then listen to him on those rare occasions, when he forgets himself and his passions, and has to utter a simple idea, or plainly to narrate; and you will hear the second, the least obstrusive interval of the scale, in the admirable harmony of nature, made the simple sign of the unexcited sentiment of her wisdom and truth. In short, man as an Individual, is in his forms of intonation, only the type of an eternal National Character,—always prone to be vividly expressive of its vain-glory, and its contempt of others; unjustly aggressive in its high-toned assumptions and imperative threats; with the piercing and prevailing cry of war, from within and from without, and only

occasionally resting in the quiet voice of moral and intellectual peace, with the Temple of Janus shut.

In describing the radical and vanish, the simple interval of the second was represented as an individual function, under its form of the equable concrete, on a simple tonic element. We will consider in the next section, its application to successive syllables and words, in sentences of continuous speech. This continuous speech, thus formed by the simple second, cannot from the character of that second, have what we call expression. It may therefore seem that nature has designed continuous speech in the second, to be a plain and colorless ground, for the contrasted display of the vivid voice of wider expressive intervals, applied to occasional syllables in its course. And here the reader may perceive one reason for our proposed distinction between the non-expressive, so to call it, and the expressive character of the constituents of speech. It was formerly stated that the *notes* of the musical scale, under a certain order of succession, constitute the melody of song; and we now have to show how the *concrete* and *discrete* intervals of the speaking scale constitute, under a similarity of term, the Melody of Speech.

Since I am about to represent that continuous melody of a second, or *tone*, as the ground upon which the purposes of other intervals, and of other constituents of speech are to be distributed, I must beg the student to give his deliberate attention to the subject.

The succession of syllables in plain narrative, or description, being through the intervals of a concrete and discrete *tone*, the melody is specified as Diatonic.



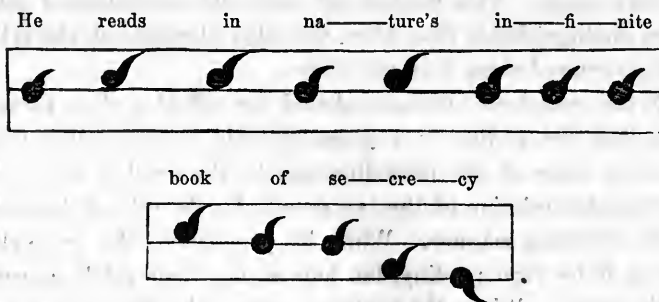


## SECTION VIII.

*Of the Diatonic Melody of Speech; together with an inquiry how far the Musical terms, Key and Modulation, are applicable to it.*

WHEN the nature of the radical and vanishing movement was described, it was regarded individually, or as applied to a single syllable. But as speech consists for the most part, of a series of syllables, on each of which some form of the concrete instinctively occurs, it is necessary to consider the use and relationships of the radical and vanish, in its repeated application to the successive syllables of discourse.

In plain Narrative or Description, the concrete of each syllable is made through the interval of a tone: and the successive concretes have a difference in the place of their pitch, relatively to each other. The application of these concretes to syllables, and the manner of varying the succession of their pitch, are exemplified on the following sentence.



If these lines and the included spaces be supposed, each in proximate order to denote the difference of a tone in pitch, the succession of the several radicals, with their issuing vanish, will show the places of the syllables of the superscribed sentence,

in easy and unimpassioned utterance. The perception of the effect of the concretes, and their successions here exemplified, is called the Melody of Speech.

A strict definition of the term, melody of speech, embraces the modes of pitch, force, and time, together with the pause; and regards likewise, intervals of the scale wider than that above exemplified, as well as intervals with a downward movement: but as the nature of each of these wider intervals, with their place and purpose in melody, will be separately described hereafter, the present section is limited to the subject of pitch, when the melody is made exclusively through the rising concrete, and the rising and falling discrete interval of a tone.

An accurate perception of the difference of pitch in speech can be obtained, only by close observation, and by well-directed experiment. The pupil being able to intonate the scale, let him practice the interval of a second on syllables, instead of on the simple tonic element; using a different syllable for each degree. Thus prepared, let him read the line of the preceding diagram, and try to recognize its intonation, by slowly pronouncing, or rather *hacking-out* only the tonic element of each syllable; and giving those elements so short and abrupt a sound, that the reading being thus inarticulate, may resemble the successions of a short cough. This method will make the variations of pitch more distinguishable than when the other elements of the syllable are uttered along with the tonic.

If this contrived utterance should not afford a clear perception, that the radical of a given syllable rises or falls a tone, from the place of the preceding one, let the pupil measure the questionable relation of the two sounds, by the rule of the scale, in the following manner. While he pronounces the two syllables as if he were reading, let him notice their pitch, as parts of the scale. When the second is *above* the first, those two syllabic sounds will form the first two steps of the rising scale; and continuing to rise by an alternate use of these syllables, he will complete that scale. When the second syllable is *below* the first, he will, on adding one or more tones successively below the second, recognize the peculiar effect, heard at the close of the

scale, and on a fall of the voice at a period of discourse: for this effect is produced only by a downward movement. In the use of the means here directed, the ear must, with divided attention, be turned at the same time, to the progress of the spoken melody, and to the successions of pitch in the musical scale.

In order to explain the system of melody, we may consider the succession of its sounds, as divided into that prevailing generally in the sentence, and that applied to a short portion at its termination. These divisions may be termed, the Current melody, and the melody of the Cadence.

The current melody, or the succession of rise and fall, employed on all the syllables of a sentence, except the three last, may be thus described.

In simple phraseology, conveying no emphatic sentiment, every syllable consists of the upward radical and vanishing *tone*. The succession of these concretes has a variation of pitch, in which the radicals of any two never differ from each other more than the interval of a tone.

To distinguish these two forms of melodial progression, by short and referrible terms, let us call the concrete rise of each syllable, the Concrete Pitch of melody; and the place assumed by the radical of each syllabic impulse, above or below that of the preceding, the Radical Pitch. Thus in the foregoing example of notation, every one of the syllables has the concrete pitch of a tone, passing from line to space, or from space to line. The two, respectively composing the words *nature*, and *book of*, differ a discrete tone from each other in their radical pitch; while the radical pitch of the three syllables in *infinite* is the same.

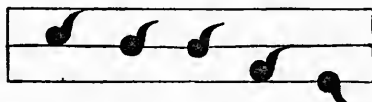
It will be shown, hereafter, in its proper place, that the melody employed at some of the pauses in discourse, requires a certain succession of radical pitch, for the just representation of sense, and the different degrees of connection between clauses. But the parts contained within the divisions made by these pauses, have in general, no fixed arrangement: for the effect will be natural and agreeable, if the melody of these parts is

made by avoiding a *continuation* of the same radical pitch, or of an alternate rising and falling; or any other progression of too remarkable a regularity. I offer three different notations of the same sentence; where the succession of the radical and vanish of each reading is varied; the above caution observed; and where the melody has a natural construction.

He ne—ver drinks, but Ti—mon's sil—ver



treads up—on his lip.



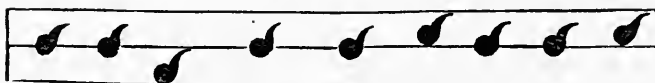
He ne—ver drinks, but Ti—mon's sil—ver



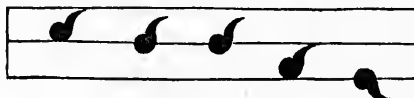
treads up—on his lip.



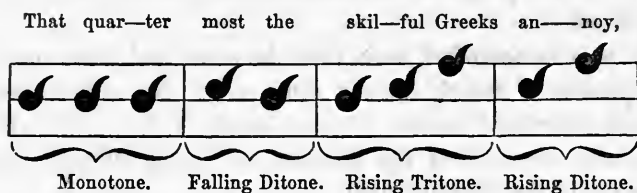
He ne—ver drinks, but Ti—mon's sil—ver



treads up—on his lip.



Other arrangements of a proper and agreeable melody might be made for this sentence, on the principles of the varied succession of radical pitch here exemplified. But, however varied the succession, its forms are all reducible to a limited number of aggregates of the concrete tones. These may be called the Phrases of Melody. These phrases are shown in the notation of the following lines; where the current is constructed in a manner not unsuitable to the simple narrative of the couplet; though here, as in some other instances of this essay, the melody is given with a view to illustrate description, rather than to furnish examples of appropriate elocution.



When two or more syllables as in the above example, occur successively on the *same place* of radical pitch, it may be called the phrase of the Monotone.

When the radical pitch of a syllable is a tone *above* that of a preceding syllable, the phrase may be termed the Rising Ditone.

When the radical pitch of a syllable is a tone *below* that of a preceding syllable, the Falling Ditone.

When the radicals of three syllables successively *ascend* a tone, the Rising Tritone.

When the radicals of three syllables successively *descend* a tone, the Falling Tritone.

A train of three or more syllables, *alternately* a tone above

and below each other, may be called an Alternation or the Alternate phrase. This may seem an unnecessary distinction; as the alternate phrase is no more than a succession of the rising and the falling ditone. But as this succession does often occur in speech, the term Alternation is here assigned, as a brief expression for this form of melodical progression.

When three syllables successively *descend* in their radical pitch, at the close of a sentence, the phrase may be called the Cadence, or Triad of the Cadence. This is, indeed, a falling tritone, but since the vanish of the lowest radical in the tritone of the cadence always *descends*, as will be shown presently, I have thought proper to contradistinguish and to specify it, as the Triad.

It is to be remarked here, that the terms and characters of the phrases of melody are the same, when the syllabic *vanish* has the *downward* course; the movements of the *radical* pitch, especially constituting the phrases, not being affected by the direction of the concrete pitch.

I have not been able to resolve the melody of plain narrative or description, into more than these seven phrases. It would seem to be part of the ordination of the diatonic melody, that there should not be a continued rise, or fall of radical pitch, to any great extent, by proximate degrees. It is here limited to the tritone, in both directions, because it appears to me that a further progression is not agreeable. Whether the propriety of excluding rising and falling phrases of more than three constituents, from diatonic speech, might be grounded on the perception, that the effect of such phrases somewhat resembles the effect of song, particularly in ascending the scale, whereby the semitone is traversed, I leave to be determined by others; hoping, in the spirit of philosophy, that until this point is ascertained, there will be no party divisions, or useless contention about it.

The three examples given in a preceding page, of the varied current melody of the same sentence, and the statement that even in that short sentence, the phrases might be further agreeably diversified, enable us to understand why a speaker, with a conscious command of the *science* of melody, may readily avoid

a monotonous continuation of the same radical pitch, and formal returns of similar progressions. For notwithstanding the pitch is necessarily limited to the variety afforded by the rise and fall of a single tone, yet the different phrases of melody, and their practicable interchanges, furnish sequences of dissimilar passages, quite sufficient to prevent a recognition of identity in the succession. The ear of a skilful speaker should be always on the watch, against the too frequent repetition of the same phrases: and there is variety enough in their several forms, to afford an easy exemption from this cause of monotony. The principles that govern the successions of pitch in the melody of speech, are similar to those of the arrangement of varied accent and quantity, in the rythmus of well adjusted prose. Excellence in each is the work of a delicate, educated, and discerning ear: and its habitual and almost involuntary judgment, is not less effective in one instance, by securing the beauties of a varied intonation, than in the other, by rejecting the prosodial measures of acknowledged verse.

If the foregoing description of the successions of pitch in plain narrative, is correct, we may, upon strict etymology, call the sum of those successions the Diatonic Melody of speech. For in the first place, the vanish of each separate concrete rises through the space of a tone; and secondly, the changes of radical pitch are made through the same interval. We learn then, that the melody is made, partly in the concrete, and partly in the discrete scale. The radical and vanish of each syllable is strictly concrete: the transition from one syllable to another is strictly discrete. The reader may however, in the last diagram, merely notice, for it is a matter of no great practical importance, that transitions of the different phrases, give a different extent to the distances between any one radical, and the close of the preceding vanish. Thus in the rising ditone and tritone, there is apparently, no discrete interval between them. In the monotone there is a discrete second. In the falling ditone and tritone, two discrete tones, or the interval of a third. But these, and similar differences, produce, if we may except the case of the two discrete tones, no perceptible effect

in the melody: since in the case of the rising ditone, where the voices of two syllables would seem to join, the full abruptness of the radical, makes a plain distinction between itself and the feebleness of the vanish.

The uses of the concrete and the radical pitch, above described, point out two essential distinctions between the melody of speech and that of song. And first: song generally employs the protracted radical and protracted vanish, on all its syllables; whereas speech always employs the equable concrete. Secondly: in the melody of speech, the radical pitch proceeds by proximate degrees, or changes of a single tone or second. The melody of song proceeds variously both by proximate degrees, and by skips of wider intervals of the scale.

In treating hereafter of the nature of emphasis, and of interrogative sentences, the occasions and manner of using wider radical changes in speech, will be shown. The melody of simple narrative or inexpressive speech, now before us, always moves by proximate degrees.

We proceed to analyze the intonation, applied to the three final syllables of a sentence; and which, from its position and peculiar nature, I have contradistinguished as the Melody of the Cadence.

When the eight tones of the musical diatonic scale are uttered, both ascending and descending, by a repetition of the word *cordova*, the appropriation of syllables will be thus; cor-do-va cor-do-va cor-do: and descending, cor-do cor-do-va cor-do-va. By thus *sol-faing*, if I may so speak, on these syllables, the last repetition of the word in the descent, is allotted to the three lower notes of the scale: the final syllable making a full close on its key-note. In this experiment, the intonation is supposed to be made by the prolonged note of song; as it would certainly be so made, by a person familiar with the scale. But while descending, if these three notes of song be changed to equable concretes of speech, the effect on the ear will be identical with that of the same word, properly uttered at a full period of discourse. From this, and other trials, it may be



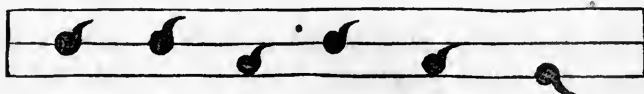
learned, that the melody of the cadence is always made on the three closing notes of the downward scale.

But the most remarkable effect of the cadence lies in another point. Nearly all the radical sounds of the current melody are represented in the several diagrams, as terminating in a rising vanish; yet we shall learn hereafter, that the purposes of variety often require the use of a downward concrete. Now, another purpose of this downward movement is, to bring the current to a close; and with this intention, the last constituent or lowest concrete of the cadence is made by the feeble downward vanish of a tone. This falling, so easily distinguishable from the rising vanish, assists in producing the repose at the end of a sentence: and constitutes, in connection with the series of three descending radicals, the essential characteristic of the cadence.

It was stated above, that each syllable of the current melody has a radical and vanishing tone appropriated to it. The parts of the cadence are not always so apportioned. Let us, for the sake of reference, designate the constituent concretes of the cadence, by their numeral positions.

In the First form of the cadence, the first, the second, and third constituent has each a corresponding syllable, with a downward vanish on the last. From the rising vanish on two of its constituents, let us call it, the Rising Triad.

Sweet is the breath of morn.



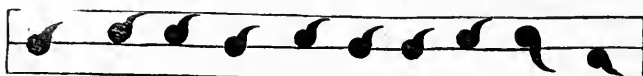
The Second form has a similar appropriation of concretes to syllables; with a downward vanish on each constituent. Let this be called, the Falling Triad; or, as it denotes the most complete close, the Full Cadence.

The air was fanned by un—num—ber'd plumes.



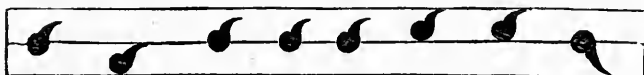
In the Third, the first and second concretes, or a concrete that occupies the conjoined intervals of the first and second, is allotted to a single syllable. From the first and second tones being here set to one syllable, call this, the First Duad.

With tur—ret crest and sleek en—am—el'd neck.



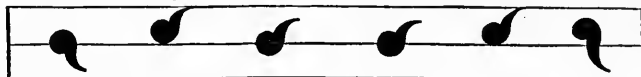
In the Fourth, the second and third coalesce on one syllable. From the second and third tones being set to one syllable, call this, the Second Duad.

The mean—ing, not the name, I call.



In the Fifth, the three constituents are appropriated to one long syllable. As this is the least impressive form of the close, call it, the Feeble Cadence.

No, by the rood not so.



In the Sixth form, which should properly be called a False Cadence, the second constituent is omitted, as in the following notation.

Of wiles, more in—ex—pert, I boast not.



This takes place when the ultimate and penult syllables of a sentence are each so short, that giving either the length of two conjoined concretes, would deform pronunciation.

In this last example, the cadence should be made by a successive descent of three tones, on the words *I boast not*. Should a reader, by unskilful management, neglect to set the syllable *boast*, the radical pitch of a tone below *I*, he will be unable to complete the cadence, by a downward prolongation of the short syllable *not*, through the interval of two tones, as shown in the fourth form of the cadence. But a full close cannot be made without the third constituent, or an extension of the second, by a downward vanish through its place; and as the syllable *not*, on account of its short time, is incapable of this last condition, the second constituent must be omitted, and a defective cadence made by a skip to the last place of the triad.

From this account of the cadence, we have learned that its construction involves the consideration of the time of syllables. The first or triad form may be used under any condition of quantity; but if the three, or even the second and third syllables should be short, and not admit of prolongation, it is the only one available. The same remark may be made on the second form. When the penult is long, the third form may be used; and the fourth and fifth each requires a long quantity in the final syllable.

Of the six forms of the cadence, all except the last make natural and agreeable closes; but the first and second, which proceed by an equal number of concretes and syllables, are of the easiest execution. The third, fourth, and fifth, each conjoining the intervals of two and three concretes respectively on a single syllable, require unusual facility in the management of Quantity. Skill in commanding the time of utterance, will enable an accomplished reader to perform with equal ease and elegance, these three varieties of cadence; and to give a faultless close, however unexpectedly he may meet with a period in discourse: while the ordinary reader frequently fails in the melody of his cadence, from being limited to the use of its triad form. For should his current melody be so continued, that a monotone or rising ditone reaches to the penult syllable, his cadence will necessarily be awkward or false, either from the last syllable being short, or from his being unable to manage his time and

intonation, or a single long one. The last described form of the cadence, is not uncommon with the mass of speakers; but it is strictly forbidden by the rule of a good composition in melody.

The fifth form of the cadence, which is made restrictively upon the last syllable, is peculiar. It appears that the voice does pass downward through the same extent of pitch, as when the cadence is made in the triad forms; but by this wider descent of the first constituent, the radicals of the second and third constituents are lost. Now it is the fulness of the radical that draws the attention of the ear, to the changes of pitch in the current melody; and thus conspicuously marks the descent of the triad at the close. The omission therefore of the radicals of the second and third concretes, lessens the impressiveness of this form, and justifies its term, Feeble Cadence. When the reader can follow the notation, he will perceive a difference between the effect of the full and the feeble close; and will admit, that the full or falling triad with its downward vanishes, produces a more satisfactory feeling of repose.

In the diagrams of the cadence, it appears, by measuring from the radical of the first constituent, to the extreme of the downward *vanish* of the last, that all the forms except the fifth, embrace the interval of a fourth. And though I have marked this last form, nominally as a third, yet the feeble cadence may be made by an extension of the concrete, downward to a fourth or fifth. Nor do I deny, that the downward concrete of all the constituents, may not, on occasion, reach beyond the *tone* here allotted to it. I have assumed the interval of the third as the characteristic of the feeble cadence, because it is the smallest downward interval that has, in its place, the effect of a close. The nature, or, if I may so call it, the punctuative intonation of this Feeble cadence is such, that the ear allows a speaker either to pause after it, or to proceed in his discourse.

A proper construction of the cadence is essential to the just melody of speech: for having the peculiar characteristic of a close, and occurring more rarely than the other phrases, it does more emphatically affect the ear; while its position at the pause,

subjects its nature and effect to discriminative attention. It must be well known to those who have witnessed the efforts of learners, that the proper management of a close of the voice in reading, is, if ever, acquired only with great difficulty, and after a length of time. I have heard offensive deviations from the true rule of the cadence, by actors of long practice and considerable skill, who would have guarded their utterance against the alleged fault, if their powers, instead of being exercised only in the benumbing school of imitation, had been directed by that free and energetic spirit which well-observed nature informs us should govern the effective purposes of speech.

In the first section of this essay, the term Key was defined, to signify a certain arrangement of the constituents of the musical scale: and I now proceed to inquire, with what propriety the term is applied to the melodical ranges of the speaking voice.

As a generic term in music, Key designates the proper succession of tones and semitones in the diatonic scale. It includes several species of a similar order of successions, carried on from each of the several places of the scale, as the beginning of those similar orders. It was shown that there are twelve keys, founded on the semitonic divisions: within each of which, an air or melody may be restrictively performed; with a regulated method, however, of conducting that melody, by what is called Modulation, from one to another, through the whole twelve. But an agreeable melody may likewise be made upon a progression of the scale, with the semitones differently placed, from those of the progression, described in the first section. This gives rise to two different Modes of the diatonic scale. In one a semitone lies between the third and fourth notes, and between the seventh and the octave, as taught formerly; constituting the kind of succession called the Major scale, or Mode. In the other, a semitone lies between the second and third notes, and the fifth and sixth in descending the scale, and between the second and third, and the seventh and eighth in ascending; forming the succession of the Minor Mode. Now, as there are twelve points of the scale, from each of which a diatonic series

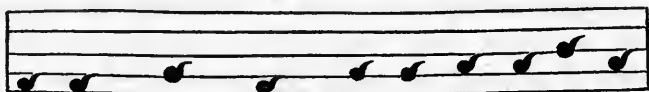
may be arranged, so there may be twenty-four keys: twelve constructed in the Major mode, and twelve in the Minor. A melody in music, of which we are now speaking, formed on the series of the latter mode, has a plaintive expression arising from the peculiar position of the semitones. But we shall learn hereafter, that the plaintiveness of speech is produced by an entirely different method of intonation.

The melody of Music, whether in the major or the minor scale, is made by progressions, both of skips and conjoint degrees, through a series of five tones and two semitones, in a given key; and the song or movement, so constructed, is terminated with entire satisfaction to the ear, when brought to a close on the first point of the series, called the key note.

The melody of plain Narrative or unimpassioned Speech is made by progressions of conjoint degrees only; and its satisfactory close at a period of discourse, is effected by a descent of its radical pitch through three conjoint degrees with a downward concrete from the last. The scale of the speaking voice has no fixed place for semitones; nor is it limited, like that of music, to a peculiar arrangement of seven constituent intervals. When a person can speak distinctly through a compass of ten diatonic degrees, included between the lowest pitch of articulate utterance and the highest point of the natural voice, his melody may, by the use of a succession of proper conjoint phrases, be carried in the following manner, through any wandering course of ascent and descent, within these boundaries. Let him take his first syllable on the first place of this supposed range. A ditone will raise the melody to the second, and an additional concrete, on that second place, will make the phrase of the monotone. From this, a ditone will lead him upwards to the third place; and in like manner ascending, the melody may be carried to the tenth. Now from this utmost elevation, a falling ditone will bring him to the ninth: a monotone on this will prepare the voice for another ditone descent to the eighth. Having by a similar progress reached the third place, the triad of the cadence, with the downward concrete of its final constituent, will close the melody on the first.

In this description, the melody is conducted formally up and down, in order to elucidate the means of changing the pitch, by avoiding several directly successive rising or falling concretes. But the rising tritone may also be used in ascending; while the progress may be varied by a longer monotone, and by deferring the rise or fall, with an occasional phrase of contrary movement. It is by avoiding an ascent and descent of more than three concretes in succession, that the desirable changes through acuteness and gravity in speech, may be effected in an easy and agreeable manner: for the beauty of melody consists, not only in skilfully varying the order of phrases, as they move onwards, but likewise in correctly managing the rise and fall through the whole compass of pitch. The following notation shows the progress of the voice, through a compass of nine diatonic degrees: the rule of the rise and fall being observed, and the melody being therein agreeably diversified.

If thou dost slan—der her and tor—ture me,



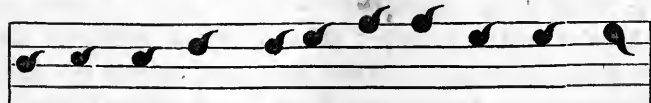
Ne—ver pray more: a—ban—don all re—morse;



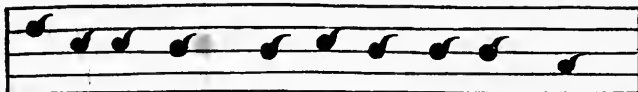
On hor—ror's head hor—rors ac—cu—mu—late;



Do deeds to make Heaven weep, all earth a—mazed:



For no-thing canst thou to dam-na-tion add,



Great——er than that.



The above notation is designed to exemplify exclusively, the means for moving through the compass of Speech. If it were the place here, to represent the emphatic intonation of this forcible passage, other forms of both the radical and concrete pitch would be used and explained. This subject however, will be considered hereafter. At the two colon pauses, which in correct reading will not bear a full close, I have set the less conspicuous interruption of the feeble cadence.

Although the foregoing account of the musical and speaking scales, represents their respective constituent intervals and melodical progressions, so widely different from each other; yet, as the several keys in music do designate different degrees of pitch, and as the expressive *effect* of the key-note does resemble that of the cadence in speech, there would seem to be some similarity between them. For since a descent in speech, of three degrees of radical pitch, with a downward vanish from the last, always produces a cadence, and affects the ear, like the consummation of a key-note in music, it follows, that in a voice with a compass of ten diatonic degrees, as above supposed, every degree, except the upper two, may be the place of what we will here, in merely supposing the case, call a key-note of speech: and consequently, by the nature and relations of a key-note in music, that this voice might be said to have eight keys. But there would be an unavoidable difficulty in the specification of the keys of spoken melody. When a musical melody is said to be in a particular key, the term designates exactly the position of its key-note. But the melody of speech cannot properly be



said, to be in any one key, nor to have any fixed place for a key-note; for it may be terminated by a triad of the cadence, at any place of the scale. The constituents of the monotone are the only fragments of melody, to which the doctrine of key could be applied, for they would all have the same cadencial close. When a cadence is made on any of the other phrases, the triad which descends to a close from one of its constituents, must differ from the triad descending from another.

Such being the fruitless purpose of attempting to designate the key of a single phrase, how much more indefinitely must a particular key be affirmed of a current melody composed of a continually varying succession of phrases. The true place of key can be affirmed only of the first constituent of the cadence itself, because the succession of its last two, and the place of its closing concrete, with regard to the first, are unalterably fixed. Looking on the first constituent of the triad as determining the idea of key, when applied to speech, a particular key may be appropriated to each degree of the whole compass, except the lower two; and consequently the key, if it can so be called, of a current melody must perpetually change.

The peculiar series of tone and semitone, in the scales of music; the necessity for rules of modulation, to govern the change from one series to another; together with the purposes of Concerting, and of Harmonic composition, led to the definite nomenclature and arrangement of musical keys. But a melodial progression by the speaking scale, formed exclusively of whole tones, and the unaccompanied, or strictly solo-vocal office of speech, do not require the use of Key: and the designations of its range and form of melody, perhaps call for no nearer precision than that of a classification into the upper, middle, and lower pitch of the voice. There is therefore no Key in Speech.

From this view of the speaking voice, it may be understood, why in the notation of its melody I have used only the staff of the musical tablature, without reference to its cliffs or its signatures. Cliffs are used in music for the purposes of Concerting; by determining with precision the proper places of pitch, for

several voices or instruments, when moving in accompaniment. They are therefore useless to the singleness of speech. The melody of Narrative does not require the System of Key, and the Signature of Flats and Sharps, which are necessary in the musical scale, from the position of its semitones. The naked lines and spaces of the Staff, denoting the proximate succession of a tone, afford the proper and sufficient means for illustrating the inexpressive intonation of speech.

The term modulation is used, in music, to signify the transitions of melody, and of harmonic composition, from one key to another. A consideration of the propriety of using this term to signify similar changes in the melody of speech, is involved in the question, of the propriety of applying the musical term key to the mere variations of pitch in the speaking voice: and we have seen the almost universal difference between the regular system of keys in music, and the melodical method of speech.

The preceding remarks, on the musical and speaking scales, were intended to exhibit the relationships between their respective functions: but it appears from comparison,—there is no systematic analogy to justify the transfer of the term key,—and modulation, which is merely the practical use of Key,—from music to speech. The transfer was, however, long ago made, and the terms are still continued, under a total ignorance of the nature of the speaking scale. When the truth of the analysis, set forth in this section, shall be admitted, it will be obligatory on all those who derive pleasure or benefit from accuracy of knowledge, to distinguish, by appropriate names, those ideas which negligence may have suffered to pass as identical. If the musical terms, key, and modulation, had not received an unmeaning admission into the nomenclature of the speaking voice, the description of its melody would not, in these last pages, have been complicated with a record of the waste work of investigation, which the inquirer is ready to expunge and forget, when he has made his simple statement of truth. And had the hitherto untried subject of melody been relieved from the blinding consequences of that erroneous nomenclature, the unargued and unbiased history of its changes could have been thus more briefly described: The melody of the speaking voice,

may be led, ascending and descending, through its whole compass, by a succession, exclusively of whole tones : and may from any point, be brought to the satisfactory close of a full period of discourse, by the descent of three radicals through conjoint degrees, with a downward concrete on the last.

If I have not here followed the preferred brevity, nor omitted the detail which produced the conclusion, that the doctrine of key and modulation is not applicable to speech ; it was, because I certainly anticipated the inquiries,—a habit of erroneous nomenclature would suggest ; and because I chose, perhaps advantageously, to introduce into the recorded investigation, some further or varied remarks on the melody of speech.

In reviewing the subject just closed, I fear the described phenomena of the voice may not be immediately recognized, nor the system of their combination definitely comprehended. The difficulties in this case may proceed, not only from the inaptitude of the mind to embrace newly offered subjects of knowledge, but likewise from the connected system of such subjects, being dimly arrayed before the very sense which was able to discover their insulated truths. The art of observation is but a matter of apprenticeship and practice ; and it is the time of employ no less than the manner, that contributes to the enduring excellence of a master. Thoughts, not impressed by the deep sealing of time, nor familiarized by the close acquaintance of habit, are feeble or deluding agents in the arduous task of comparison and arrangement : for it will be found that the author who first institutes, or who comprehensively renovates a science, rarely adds the clearest economy of system to his work. To look widely, yet closely, is the paradox of the powers of heaven : and he who can span the broad compass of a science, while he touches its divisions and points, is partially raised above the bounded prospects of humanity, by this humble tendency towards omniscience. To him is due that rich compliment by the contemplative Greek ; who knowing upon what transcendent faculty to place the crown of intellectual glory, declared, that he who can Arrange and Define well, might be fit company for the Gods.

## SECTION IX.

*Of the Quality or Kind of Voice.*

QUALITY or Kind is one of the five Modes of speech. Its principal forms are the Whispering, the Natural, the Falsette, and the Orotund Voices, together with those embraced by the common nomenclature of harsh, hoarse, rough, smooth, full, thin, and musical. Quality is, as it were the material of speech; and many of its forms are employed for the purpose of expression.

There are certain conditions of the mind instinctively associated with appropriate forms of quality. The whisper as an articulation, denotes the intention of secrecy: the falsette is used for the emphatic scream of terror, pain and surprise: and the orotund voice alone gives satisfactory expression to the feeling of dignity and deliberation. The natural voice is accommodated to the moderate or lively sentiments of colloquial dialogue, and familiar reading. It is not necessary to particularize here, the sentiments, calling respectively for a harsh, full, rude or courteous quality. The history of their specific appropriation, in the art of reading, may be learned from books.

Regarding these forms of quality as distributed among mankind, some voices are restricted to the harsh, or to the meager. Few persons have by nature, a pure orotund. Some speak altogether in falsette; and women are apt to use it in careless pronunciation. Most voices however, may by diligent cultivation, be improved in quality.

This mode of the voice is not to be regarded solely in the simple and insulated light, here represented. It is susceptible of combination with force, time, pitch, and abruptness. In short, Quality must necessarily be united with some of the forms and varieties of the other modes. It must be either strong or weak; its time must be long or short; its emission will be

abrupt or gradual; and it must be of some definite radical or concrete pitch. Certain forms of quality are however, exclusively congenial with particular conditions of these other modes: thus smoothness will more generally affect the moderate degrees of force. Similar congenialities may be discovered by the slightest reflection.

It would be easy to select from authors and from familiar discourse, phrases or sentences, requiring respectively, the forms of quality here enumerated. But I designed originally, to limit the pages of this work, consistently with the purpose of definite description: aiming to make known the hitherto unrecorded phenomena of speech, rather than to add to the present excess of compilation. No diagram can represent these qualities of sound: and every attempt to make them plainer than they are under their metaphorical designation, would be without success.



## SECTION X.

### *Of Abruptness of Speech.*

ON the first publication of this work, I anticipated objections to the classification of Abruptness, separately from Force. I now in the fourth edition, add this section, to state some of the grounds of that classification. I had not proceeded twenty pages, in the first desultory record of my observations on the voice, before the fulness of the radical opening was perceived to be a fact of very general occurrence in speech. On observing further, its cause was traced to a certain occlusion of the breath; and this was found to be an important and peculiar agent in the production of accent, emphasis, and syllabication. Finding, it could not be very precisely arranged under the

mode of Force, to which it is partially related, I resolved to make it a mode by itself: yet a mode with differences in degree only, and not in form; and unlike every other mode, in having but one solitary position in speech,—at the opening of the radical. It is a manner, as it were, of enforcing Force, not merely by a higher degree of that force, but by another and peculiar mode. That is, abruptness may be added to force, to render it more emphatic; just as force may be added to intonation, to enhance its expression; or as any one mode of the voice may be united with another, for an additional or peculiar effect: thus making them, each with the other, co-efficient but not identical causes.

The mechanism and action that produce this Abruptness, or expression, consist in an occlusion of some vocal passage, and a forcing of the breath against that obstruction, till the voice issues with a sudden opening of the occlusion. Thus it appears to be but a momentary function; and so far distinguished from force, which is essentially made on some duration of time, quality or intonation; for force to be strong and momentary, must be abrupt. But further, abruptness may be equally applied to the initial of quality, to make its harshness more shocking; of the orotund, to make the fulness of its radical more dignified and impressive; and of pitch, to mark conspicuously its places on the scale. We have shown, on what occasions it governs the construction of syllables. We shall learn hereafter, how it effects clearness of articulation; how, in its moderate degrees,—for it is here plainly contradistinguished from force,—it is the principal formative cause of the tremulous scale; and how it is related to the Shake of Song. Although the voice, without this natural abruptness, would want one of its striking and essential characteristics, and fail in one of its important uses, for emphasis and distinct articulation: yet the full and ready power over this means of energetic speech is possessed by few, and is only acquired by attention and strenuous effort. When in an individual, it seems to be natural, it is by animal instinct, the indication of an excitable nervous and muscular system; but not necessarily of a quick or effective intellect. The explosive bark of the dog, and the short, abrupt, and repeated

syllable-like *put* of the strutting turkey, are with each, as much a sign of mere animal anger, and unconscious vanity, as a like abruptness would be of some of the vulgar passions of ignorant man.

To this explosion of the voice, which as the means of articulation and expression, has never been recognized, or has received but a transient and heedless notice, we have occasion to make continual reference, in the course of this work. Its most remarkable employment will hereafter be shown, in the full and sudden opening of the radical movement. This Radical stress, as we call it, will be classed under the Mode of Force, not therefore regarding it as belonging to that place; but merely to connect it in order, with two of the other stresses which, having no abruptness, are properly included under the Mode of Force.



## SECTION XI.

### *Of the Time of the Voice.*

Two of the cherished relationships of man to man, are selfishness and emulation. Accustomed therefore to regard himself in the light of personal importance, and of relative position, he is prone to look for consequence and rank in natural things. But nature affects neither egotism nor precedence. When the five modes of the voice are brought before us, we have that active leaven of human curiosity, to discover which is the most important. But all are essential and equal in the scheme of creation: where alone, the Republican Idea does, or perhaps ever can present itself. Considering Quality,—or its Substratum as notional metaphysicians would call it,—to be the material of the voice, we see the necessity of its universality: and we shall

find that Time, the mode we are now about to consider, is an equally pervading constituent of speech.

The degrees in duration or in the time of the voice, are represented though indefinitely, by the terms, long, short, quick, and slow; and are variously used, both for simple narrative, and for expression.

To be definite, let long and short designate the time of the syllables relatively to each other; and quick and slow, the utterance of any series or aggregate of words. Thus a syllable is said to have a long or short time, or Quantity, as it is called in this case; while a phrase, an entire sentence, or a larger portion of discourse is said to be pronounced in quick or slow time. The occasions for employing these last divisions of time are well known. Sentiments of dignity, deliberation, doubt, and grief affect a slow time; those of gaiety, anger, and eager argument, together with parenthetical phrases, assume the quick time in utterance.

It is necessary, however, to be more particular, on the time of individual syllables, comparatively considered; and to regard them otherwise than under their ordinary prosodial distinctions.

The times of syllables exhibit undistinguishable shades of difference, from the shortest utterable, to their utmost prolongation in oratorical expression. To reduce this indefinite view to available divisions, for future reference, we will arrange syllables under three classes. Let the First embrace those restricted to the shortest quantity: the Second, those limited to a quantity somewhat greater than that of the first: the Third, those, of a quantity, varying from the shortest, to even an indefinite prolongation.

To the First class belong many of those syllables, terminated by an abrupt element; and containing a tonic, or an additional subtonic, or the further addition of an atonic, such as *at*, *ap*, *ek*, *hap-less*, *pit-fall*, *ac-cep-tance*. It is not the shortness alone of syllables that constitutes the criterion of this class; since some, belonging to the third, may be, and sometimes are, in common usage, equally short. The syllables now under consideration, have this essential characteristic; they cannot be



prolonged, but with deformed pronunciation. The word *convict*, when accented on the first syllable as a noun, and on the last as a verb has, in simple utterance, a certain quantity allotted to the accented syllable. If, for the purpose of oratorical expression, with the noun, the time of the first syllable is indefinitely prolonged, the identical character of the word still remains, notwithstanding that extension. But when we give the last syllable of the verb, to *convict*, a similar extension, its drawling pronunciation is remarkably deformed. The syllables assigned to the first class, not admitting of any alteration in quantity, may be called *Immutable* syllables. I shall hereafter show their relations to the movements of pitch, and to the functions of accent and emphasis.

To the Second class belong most of those syllables, terminated by an abrupt element, and containing one or more subtonics or atonics, with a short tonic. The subtonic in this case, allows an additional time greater than that of syllables in the preceding class; while the abrupt element and the short tonic, limit even this moderate extension. Of this class are *yet*, *what*, *lip*, *grat-itude*, *des-truc-tion*. In these instances the syllables are longer than those of the immutable class; and for the purpose of expression, the subtonics may be slightly extended beyond their length, in simple utterance. But with undue prolongation, they have the same offensive drawl, perceived in the forced extension of the immutable class. As those included under the present head admit of a slight change in quantity, they may be called *Mutable* syllables.

To the Third class belong all those syllables, terminated by a tonic element, or a subtonic, except *b*, *d*, and *g*. Of this nature, are *go*, *thee*, *for*, *day*, *man*, *till*, *de-lay*, *be-guile*, *ex-treme*, and *er-ro-neous*. If the speaker has a ready command over the subtonics *b*, *d*, and *g*, so as to give full audibility to their essential guttural murmur, their position, at the end of a syllable, does not absolutely prevent an indefinite prolongation, as in the words *deed*, *plague*, *babe*, *res-tored*. But the effect in these cases, is by no means to be compared with that of an extension of time upon other subtonics, and on tonics. In

the above pure examples of this class, it will be found, that to whatever necessary degree the quantity may be prolonged, the character of the syllable will still be preserved, without the disagreeable effect, produced by an indefinite increase of time, under the preceding classes. It is the peculiar nature of these syllables, that they seem to be the same, under every degree of prolongation; while the immutable and mutable, in some cases almost lose their identity, by too great an addition to their time. From their allowable variety, the syllables of this class may be said to be of indefinite quantity; and may be called *Indefinite* syllables. They furnish important means for the expression of speech; some of its most effective forms, being made on syllables, with this power of indefinite prolongation.

The reader is to receive the foregoing classification, as one adapted to our view of the expressive powers of time. The investigation of the causes of expression, soon suggested the necessity of other distinctions of quantity, than those of long and short; which, after a millennium and more, of pretending observation, we continue to transcribe from the meager record of Greek and Latin prosody. The phenomena of expression first directed the division here made; and however it may be otherwise applied, it will be necessary for the explanation of future parts of this essay. Whatever may be thought of its sufficiency, I must still believe it is high time for the superannuated sages of classical literature to throw aside the Greek and Roman auscultation in their prosodial researches; and try if time, with a new vocal analysis, may not effect upon them one of those renovations of sense, which, it is said, have now and then resuscitated the torpid perceptions of extreme longevity.

The power of giving indefinite prolongation to syllables, for the purpose of expression, is not commonly possessed by speakers. It is true, the daily use of the voice frequently calls for forcible expression: but daily discourse is often mere narrative or description; or if directed by strong emotion, its sentiments are those of active argument, or of contending interests, which employ, for the most part, the short time of syllables and the quick course of utterance. Still, the assertion that a long

quantity is not easily practicable, may seem to be questionable: since persons who sing, protract their notes to an indefinite length; and all utter interjections and cries in the same manner. But these voices are generally made on prolonged *notes*; while the difficulty, to which we here allude, is in the execution of the equable concrete of speech. We have shown that different forms of the radical and vanish are respectively employed in speech, and song. Without attention to the nature and use of these differences, it is sometimes difficult to restrict them to their appropriate places. A reader who has not by practice, a facility in executing the prolonged quantity of speech, will be liable, in extending his syllables, to fall into the protracted radical or protracted vanish. On the other hand, when persons without a musical ear and a singing-voice, imperfectly remember and endeavor to imitate, the melodious successions of song, they are apt to utter many of its notes, in the equable concrete of speech. Prolonged cries, and interjections which are only more moderate cries, are always made either by the protracted notes of song; or by the wave; or by movements through the wider intervals of the scale: and though these intervals and the wave are both proper to speech, yet the prolonged cry and interjection are the forced effect of passion; which not operating to this degree, on the ordinary occasions of reading and speech, the cause is not habitual, and the practice not confirmed.

The foregoing notice of the exclusion of the peculiar intonations of song from speech, furnishes one reason why persons, of great accomplishment as singers, are nevertheless indifferent readers or common-place actors. In its proper place, other causes will be assigned for the general want of interchangeable facility, in the exercise of the arts of song and speech. That arising from the different structures of the radical and vanish in the two cases, is not the least influential. The endowed singer may have at command all the means of expression, used in song. But these are not transferable to speech; and while he is able to clothe every sentiment of the melody, with the long-drawn *notes* of the Com-

poser, his attempts at recitation, strip off or tear to pieces, every feeling embraced by the equable *concrete* of the Poet's words.

But to return from this account of different forms of the concrete, to the consideration of the uses of its varied quantity. The immutable, mutable, and indefinite time of syllables, has each its appropriate manner of fulfilling the purposes of expression. But the use of an indefinite time, for some of its higher effects, is of great and pervading importance in speech. This subject will be illustrated in future parts of this essay. Readers who are ignorant of the principles of quantity, are yet aware of the necessity of a deliberate movement, for the expression of certain sentiments. They therefore, endeavor to obviate the difficulty of making a long syllabic quantity, by slight pauses between words, and even between syllables. But propriety and taste allow no compensation of this sort: they require most of the prolonged time in dignified expression, to be spent on the syllable itself, and reject the other means, as offensive monotony or affectation.

Eminent instances of the essential importance of long quantity may be shown, by considering the syllabic construction of sentences with reference to expression: for since the display of certain sentiments requires the prolonged time of indefinite syllables, it may happen that such sentiments are to be expressed on the limited duration of a mutable, or the mere moment of an immutable time. I here illustrate my meaning by a passage from the fourth book of *Paradise Lost*, where Satan is brought before Gabriel. In the dialogue between them, one of the replications of Satan is as follows:

Not that I *less* 'endure,' or *shrink* from pain,  
In-sult-ing angel! well thou know'st I stood  
Thy *fierc*-est, when in battle to thy aid,  
The blasting vollied thunder made all speed,  
And seconded thy *else* not *dread*-ed spear.  
But still thy words at random, as before,  
Argue thy inexperience what behoves  
From hard assays and ill successes past  
A faithful leader, not to hazard 'all'  
Through ways of danger by himself untried:

'I,' therefore, 'I' 'alone' first undertook  
 To wing the desolate abyss, and spy  
 This new created world, whereof in Hell  
 Fame is not silent, here in hope to find  
 Better abode, and my afflicted powers  
 To settle here on earth, or in mid air;  
 Though for possession put to try once more  
 What thou and thy gay legions 'dare' against;  
 Whose easier business were to 'serve' their 'Lord'  
 Iligh up in Heaven, with songs to hymn his throne,  
 And practis'd distances to 'cringe,' *not fight*.

The language of this extract is variously made up of argument, narrative, and feeling. We here refer to the last. I have marked in italics, some of the syllables representing these feelings, but which are incapable of prolongation. The syllables, *less*, *shrink*, *sult*, *fierce*, *else*, and *dread*, belong to our class of mutables, yet they cannot be extended, without making, in the several cases, the prolonged radical on *l*, *e*, and *r*; and this would change the pronunciation to a drawl. Now let us suppose *less*, taken with *endure*, to embrace the sentiments of suffering and resignation; *shrink*, those of taunt and exultation; *sult*, those of complaint, pride and reproach; *fierce*, the sentiment of scornful defiance: *else*, a condition of self confidence and contempt; and *dread*, when interpreted by the preceding exceptive, *else*, a similar condition of self-relying courage. The expression of all these sentiments, as we shall learn hereafter, calls for a prolonged quantity, on the wider intervals of pitch, and on the wave; which the shortness of the elemental sounds, in the above emphatic syllables, does not allow. The emphasis of stress might indeed be laid upon them, but this would not express their purpose. The last marked phrase of the foregoing extract, affords a more conspicuous illustration of the subject before us: for of the words *not fight*, the first is only mutable; and the last being strictly immutable, does not admit of extension, without a disagreeable departure from correct pronunciation. Now the sentiments of this phrase being those of strong contempt and exultation, their expressive intonation should be made upon an indefinite time. A reader of discernment, and

of delicate feeling can never satisfy his ear on these restricted quantities. I have in the same extract, marked with commas, a few words, embracing sentiments that call for wide intervals on an extended time; and these words by their power of indefinite prolongation fulfill every purpose of expression.

I add here another exemplification of this subject, from that magnificent picture of Satan's Imperial Presence in Pandemonium, at the opening of the second book of *Paradise Lost*.

High on a throne of royal state, which far  
Outshone the wealth of Ormus and of Ind,  
Or where the gorgeous East with richest hand  
Showers on her Kings barbaric pearl and gold,  
Satan exalted sat.

In these lines, Milton, with a just instinct of versification, has employed long quantities, in happy adaptation to the stately sentiment of the description.

I use here, rather remarkably, the term instinct of versification, not in oversight of the bright intelligence with which this extraordinary man executed every high design and every tittle of his work; but because it is clearly seen, he did not intend to construct the measure of his poem by the rules of quantity alone. The development of the full resources of the accentual measure by Milton, was a new and absorbing labor. Had this advance-step preceded him, the originality and restless enterprise of his genius, would most probably have joined with the many principles of Greek and Roman composition, so happily transferred to his own language, the accomplishment of the supposed impossibility of adopting the rules of their rythmus. In the above example, where the majesty of his thought secured so much homage from his ear, some of the quantities suddenly arrest the perception of continued movement and deliberate dignity, produced by the protracted time of the generality of the measure. The syllables *state*, *rich*, and *sat*, are too short for the otherwise good iambic temporal rythmus of these lines; and the word *barbaric* occasions some irregular contrariety in the impressions of quantity and accent. In the abstract pronunciation of this word, the first syllable, *bar*, is somewhat

longer than the second, which will not, in this case, bear unusual extension. But the longer syllable is here in the place of the weak syllable of iambic accent; and the impressiveness of exceeding length thus reverses the succession of the prevailing rhythmus. Nor does the simple meaning of the epithet *barbaric*, allow a sufficient degree of accentual stress on the second syllable, to overrule the impressiveness of greater length in the first. If the reader, excusing the rhetorical change, will substitute the adjective *orient* for *barbaric*, he will perceive by comparison, the difference between the accentual and the temporal rhythmus.

Showers òn | hě́r kings | hě́r or | iě́nt pě́arl | änd gold.

Now whether the first and the fourth is considered respectively in order, a trochee and an iambus, as here marked, or as a dactyl and an anapæst, as they may be read, consistently with the genius of our iambic measure, the admissible prolongation of the indefinite syllable *or*, produces a dignity of utterance that cannot be effected on the short time of the accented syllable of barbaric. And it may be added further, that this line does fulfill the conditions of poetic quantity, as completely as any line ever constructed with Greek or Roman words.\*

To a bad reader, nearly all sentences are alike, however improperly constructed for vocal expression. While he who looks abroad for excellence, through all the ways of the voice,

\* If the reader would know how certain words may be pronounced as a foot or prosodial phrase, either of two or of three syllables, let him recur to our principles of syllabication, formerly described. The words *showers* is one syllable, when the *e* is omitted; the diphthongal tonic *ou*, vanishing directly into the subtonic *r*. If the sound of *e* is retained, that element requires a radical, and the word becomes, thereby, of two syllables. The trisyllable *orient*, is reduced to a dissyllable, by withholding a radical from the sound represented by *i*, and thereby dropping that sound as a distinct syllable. Now *i*, in the trisyllable, is expressed by the proper sound of *ee*-l, and this element passing readily into the subtonic *y*-e, as in *yent*, coalesces with the succeeding tonic *e*; or rather taking the place of that tonic, joins itself to the subtonic *n*, to form the short syllabic impulse. The word *orient*, in correct pronunciation, is a true dactyl in quantity. I have set it as an iambus, not intending to defend the propriety of the construction, but to form thereby, a regular iambic line, and to illustrate one of the principles of English pronunciation.

must often find the tendencies and demands of his utterance restricted, by the unyielding nature of an immutable phraseology. A limited discernment, and the common uses of quantity often suffice to set forth the sense of an author; but the picture of passion, will be in many cases imperfect, if made on the short time of syllables. A reader who can assume the spirit of the poet, will not be able to give the prompted expression to part of the last line of the following passage. It is taken from Gabriel's answer, to Satan's apology for his flight from Hell, just quoted, and is a comment on the title of *faithful leader*, vaunted by Satan.

O name,  
O sacred name of faithfulness profan'd!  
Faithful to whom? to thy rebellious crew?  
*Army of Fiends, fit body to fit head.*

The six syllables of this last phrase are short, and all the emphatic ones are immutable. They contain a degree of admiration at the well marked fellowship, between a ring-leader and his crew, mingled with scorn at the wicked faithfulness of the rebellious outcast: and these sentiments, we shall learn hereafter, cannot be eminently shown on the abrupt shortness of the syllabic time here employed. With an accomplished speaker, the management of this phrase would be like the efforts of a musician of feeling and skill, on a limited instrument: and the different effect of his voice, on the above short syllables, and on indefinite quantities embracing the same sentiments, would be like the effect of the inexpressive chattering of the harp or piano-forte, compared with the rich resources and swayful concrete of intonation, in the violoncello. The harsh and unyielding character of the short syllables in the above example, would be striking to a good reader, from its contrast with the preceding phraseology: in which, the two interjectives, the words *name*, *profaned*, *whom*, *thy*, *crew*, *army*, *fiends*, and perhaps *faithful*,—being all of indefinite time, and some of them emphatic,—afford the most ample means, for a true and elegant intonation of any sentiments they may convey.



The abrupt and atonic elements produce, in discourse, many instances of syllabic construction that restrain, or altogether prevent intonated expression. But perhaps the greater number of sentences admit of the quantity, required by their sentiments. For it is not absolutely necessary that every word should join in the expression. One or two well accommodated quantities, sometimes sufficiently convey the character of the sentence. The syllable *Par* in the following line has a natural quantity, which, without impropriety, may be doubled or more, in expressive utterance; and the same may be said of *bleed*.

*Pardon me thou bleeding piece of earth,  
That I am meek and gentle with these butchers!*

The circumstances of the scene in *Julius Cæsar*, from which this is taken, inform us that Mark Antony's sentiments, expressed in the first line, are those of love, grief and contrition; his feeling of revenge does not appear until the second. Those sentiments, it will be shown hereafter, call particularly for an extension of syllabic time: and we here regard the words *pardon* and *bleeding* as emphatic, since they respectively picture the special object of the suppliant, and the disastrous assassination, that with self reproach, he had delayed to punish. Now the accented syllables of these words admit the prolonged concrete; and the employment of the proper expression on their indefinite quantity alone, spreads the coloring of that expression over the whole line.

In the preceding illustrations, the reader may now perceive some ground for our arrangement of syllables, according to their time, and in reference to the subject of expression: and may thereupon, admit the usefulness of its nomenclature, for the purposes of criticism and description. But there is another view to be taken of syllabic quantity. From the limited resources and the necessarily generic character of language, the same word may in different sentences, have a varied *meaning*. It is still more common to find the same word imbued with a different *sentiment*, in its changeable combinations with other words. Now as some sentiments are only properly represented by a

short and abrupt utterance ; it follows that a word or syllable, which on one occasion frustrates the designs of feeling, by resisting the required prolongation, may on another, fulfill the purpose of expression with its immutable quantity. It was shown in a former example, that the word *fight* was incapable of the extension, there necessary for the full display of the sentiment of scorn. When Hamlet in the violent scene with Laertes says,

Why, I will *fight* with him upon this theme,  
Until my eyelids will no longer wag :

the quick time of the whole sentence, is generically inclusive of the short time of its constituent syllables : and the immutable quantity of the word *fight*, by admitting of abruptness and force, may fully denote the resolute rage of the prince.

Interjections are the only part of speech, employed exclusively for expression. Those common to all languages, consist of tonics, that freely admit of indefinite prolongation. Interjections are the instincts of the animal voice ; and by nature always have an extendible quantity, required for the expression of feeling. Other parts of speech are sometimes the picture of mere thought, and sometimes of sentiment : and accommodated to this, there is a natural difference in the time of syllables. Had words been invented as signs of feeling only, most of them would have been made with a prolonged voice. Since then the tonic elements may be uttered either as long or as short quantities, and since the abrupt and atonic, in certain positions, inconveniently produce short time in syllables, it might be inferred, that a language consisting entirely of tonic sounds, manageable both for long and short quantities, would better fulfill all the purposes of the voice, than a language containing in part, elements of immutable quantity. But some sentiments are well represented by a short quantity, and a sudden issue of voice : and the abrupt elements are, in certain positions, merely the best contrived means for producing that suddenness with the greatest variety and force.\* And further, the atonics, though

\* Those who delight in searching for undiscoverable things, may institute an inquiry, whether the abrupt elements derive their existence in speech, from the sudden utterance which anger and other violent passions instinctively assumed, at that nonentity of date, the origin of language.

not in their own nature explosive, yet arrest the concrete progress of vocality, and thus allow a succeeding tonic readily to take on the abrupt opening. A language made up of sounds, having the varied character of our tonic, subtonic, atonic, and abrupt elements, is well accommodated to the system of those expressive signs, ordained throughout all vocal creation.\*

The employment of prolonged time, in the emphatic places of discourse, with a view to expressive intonation, seems never to have been thought of by ordinary writers; and has been so far overlooked in the schools, that it has never received formal notice either in Rhetoric or Elocution. Dramatists, to whose taste and duty this remark is especially applicable, frequently neglect that proper adaptation of time, which would afford an Actor the means of adding the finishing touches of his voice, to the vivid and forcible picture of poetic composition.

The judicious use of the variations of time is the very life of elocution, and the right hand of the rythmus of poetry and prose.

The human ear has cognizance of two kinds of proportion in the successions of sound: one embracing the relationship of its forces, the other of its durations.

The First consists in the perception of impressions of unequal

\* This remark will scarcely be acceptable, to those who have always thought, — the greater the proportion of vowels to other elements, the greater the harmony, as it is called, of a language. And hence the sneer of Grecian scholarship at our barbarian *cacophony*; if I may with a repugnant ear, thus lay an example of classsical harmony on an English page. A language that would give to *a*, *e*, *i*, *o*, *u*, *oi*, and *ou*, an over-share of speech, would be very monotonous, and might perhaps remind us of its vowel roots among the animals. But as regards sound, it would be far from our idea of the harmonious. The term harmony, taken from other arts, has not a very descriptive meaning, when applied to language. Architecture, Music, Painting, and the Landscape, require, respectively, a unity in their varied distribution of sound, color and form, and a variety in the unitizing power of contrasts, to make-up the engaging effects of their harmony: while each has its peculiar manner, if I may so speak, of Preparing, and Striking, and Resolving its discords. What the literary critic calls harmony of language, is the audible impression of Rythmus; and consists in the varied combinations and contrasts, of the forms of Force, Quality, and Time, with the intersections of pause; shown in English Composition, by a due apportionment of tonic, subtonic, and atonic elements, to mutable, immutable, and indefinite syllables.

*force* alternately successive. Of this there are many species, derived from the order of succession, or the number of the varied impulses; as exhibited in the following illustration: where the first species shows a heavy impulse followed by a lighter one; the second, one heavy followed by two lighter; the third and fourth being respectively the reversed order of the other two.



The Second kind of proportion consists of perceptions of the different *duration* of two or more sounds. Of these there are species, arising from the relation of long and short, and from the order of succession: as in the following illustration: where the first is meant to represent a sound of given duration followed by one of half or lesser fraction of its time; the second shows a given time followed by two shorter; the third and fourth being respectively the reverse in order, of the times of the first and second.



The reader can audibly illustrate these schemes, by sounds of different force and duration.

We can reach no further in the investigation of this subject, than to know, the measurement of these proportions is an agreeable exercise of the ear: and that we are more pleased with varied percussions, and varied durations of any mechanical sounds, of these or other symmetrical arrangements, than with one unvaried succession of percussions and durations, except regular pauses are interposed between them; as in the following notation: where the space of a pause is represented between a series of two, and of three similar sounds.



Now as the voice has the power of this momentary percussive, and as syllables have different degrees of duration, both of the above forms of succession in force and time, may be applied to speech. The perception of the former is called Accent, and that of the latter, Quantity. To one who has equally exercised his ear in these two kinds of measurement, the alternation of quantity is by far the most agreeable. For, in the case of accent, no *momentary* sound or mere 'ictus' can be tunable; whereas a prolonged quantity is the very essential of tune. If then the perception of equal momentary sounds, with pauses between the given aggregates, or of unequal momentary sounds, alternately continued, is agreeable, the perception of a similar order of differing tuneful *quantities* must be more so. Since the accentual function may be conjoined with quantity, by giving the abrupt ictus to the beginning of a prolonged syllable: while pauses may be interposed between aggregates that make up the succession of quantity.

The above view regards brute sound only. When quantity carries the concrete, and thus becomes susceptible of vocal expression, its claims over accent are incalculable.

The preceding remarks on the quantity and accent of language, refer especially to the use of the voice in reading verse: since a principal cause of the difference between a good and a bad reader therein, lies in their ability to command the accent and quantity of syllables.

It may be supposed, I allude to the Latin and Greek languages, when speaking of the quantity of verse. No, it is to the English language, and to the partial, though unsought use of quantity, at present prevailing in its measure: and I wish further to intimate an anticipation of the future construction of its versification, on the sole basis of quantity; if the scholastic formalists of literature can be made to believe,—the subject of ancient prosody has, for ages past, been exhausted; that the labors of wrangling compilation, are inferior to the works of inventive improvement, and that the investigation of their own respective languages, may assure to them the first births of genius, and to their productions, if ambitious of such things, the consequent undivided heritage of fame.

About the time we are taught to measure the syllables of Virgil, by the relations of long and short, we are told, the genius of our own tongue does not admit of the rythmus of quantity; and that the prosody of the English as well as of other modern languages, is restricted to the use of the alternately strong and weak percussive accent. For the sake of the general principle in some important matters, we do well perhaps, in the present make-shift state of the human mind, to rely implicitly, for a time, on the authority of our teachers; but many find reason to regret the necessity of this confidence in particular instances. From the finely governed and varied quantities of Mrs. Siddons, I first learned, by beautiful and impressive demonstration, that the English language possesses similar, if not equal resources, with the Greek and the Latin, in this department of the luxury of speech: and I thus found myself indebted to the Stage, for the opening of a source of poetical and oratorical pleasure, which the more virtuous pretences, and the hack instruction of a College, either knew not or disregarded. While listening to the intonations of this surpassing Actress, I first felt a want of that elementary knowledge which would have enabled me to trace the ways of all her excellence. I could not however, avoid learning from her instinctive example, what the appointed elders over my education should have taught me; that one of the most important means of expressive intonation, consists in the extended time of syllabic utterance.\*

I must not be understood here, as asserting, the quantity of English syllables has not been recognized by prosodians; or

\* I had the good fortune to hear this admirable Actress, both in Edinburgh and London, while pursuing my medical studies, from eighteen hundred and nine, till eighteen hundred and eleven. On the first publication of this work, in eighteen hundred and twenty-seven, it came into my mind, though unwarranted perhaps, by my admiration both here, and subsequently expressed, to send her a Copy: not however, without sufficient warning, from some floating idea, that the work itself would be regarded, by that peculiar *Actor-ism* of Actors, as an unwelcome, if not a presumptuous offering on the Theatric Altar of Anti-docility and Self-sufficient Genius. I think it was then, and now after seven and twenty years, when I add this note, I more than think it is still so regarded.

that its beauty has not been perceived by a good ear, wherever it has been well used by design, or accidentally, in English versification, and in the well adjusted syllabic successions of prose. I mean to convey a regret that its powers have been undervalued; that it has been thereby excluded from its place in elementary rhetorical instruction; and that the ear has thus been deprived of one of its highest prerogatives of perception, in poetry and speech.

We may very reasonably ask whether a classical scholar is gravely in earnest, or only vain of a college livery, in declaring his enjoyment of Greek and Latin rythmus, while he is ignorant of similar resources of neglected quantity, in his own language. The Greeks and the Latins have left us their grammar, their written words, syllables, and elements; but our uncertainty of the true voice of these elements in their several combinations, has given rise, among modern nations, to a difference in the pronunciation of them. Assuming the English manner, the subject of Greek and Latin quantity may be resolved into these simple principles. Long syllables, or the temporal effects of long syllables, are made in two ways: First, by the absolute duration of syllables, constituted like those we called indefinite: Second, by the short time of those we called immutable and mutable, followed by a pause; the time of pronunciation added to the time of the pause, being equal to a long syllable. Short syllables are made by the short-timed pronunciation of indefinite syllables, or by immutable ones. Now there is nothing in this account of ancient quantity, not true of the English language.

And further, not only are these general principles of syllabic construction the same in Greek, Latin, and English, but the very syllables themselves are common to these three languages; nay, we may say, to all languages. For we must bear in mind, there is in all languages, about the same number, both of vowels and consonants; and that universally, no syllable ever includes more than one vowel. If the reader will run over every line of Homer, and Horace, he will find few if any syllables that do not form the whole, or part, of some word in his own tongue; both as regards the elemental sounds, and the

most exact coincidence of quantity. But it is on the nature of syllables alone, that the doctrine of quantity is founded, in every language. When we therefore deny, that the genius of the English tongue admits of the temporal measure, we must come to the absurd conclusion, that identical sounds have in Greek type, the most finished fitness for quantity, and in English have none at all.\*

These remarks refer principally to the time of syllables separately considered. There may be some differences in the several words of these languages, that may render it easier to construct a rythmus of quantity in one than in another: but we speak now of the admission of the system of quantity into English, and not of the comparative ease of its execution when adopted. There may be some facilities in the Greek for certain kinds of measure, arising out of the greater length of the generality of words in this language. The Greek may possess an advantage over the English in some of the purposes of vocal expression and poetic quantity, by having a greater number of indefinite syllables, and by making less use of the abrupt elements, in positions that produce an immutable time. Greek syllables have, in

\* That this may not be regarded as an exaggerated conclusion, I add, from among a thousand authorities that might be quoted for the same purpose, the following substantial support to it. In the chapter on versification, in Baron Bielfeld's 'Elements of Universal Erudition,' after many remarks on the subject of ancient quantity and modern accent, which in nowise qualify the following extraordinary assertion, the author says, '*Properly speaking, there are not, therefore, in modern languages, any sensible distinctions of long and short syllables, but many that are to be lightly passed over, and others on which a strong accent, or inflection of the voice, is to be placed.*' This was written towards the close of the last century, by the 'Preceptor to a European Prince, and the chancellor of all the universities in the Prussian dominions.' Even before his time, some prosodians were not without the sense of hearing; and though, since the epoch of his deep deafness, the existence of long and short syllables in modern languages, has been generally admitted, yet it is still held to be impossible to make agreeable measure out of their relations.

In candor, it should be stated, the Baron was a compiler; but such writers generally represent current opinions, and they always know more of indexes, popular books, and other men's notions, than is either known or coveted by those who 'observe, and read, and think, for themselves.'



general, fewer letters than English; and they more frequently end with a tonic element.

The employment of quantity, in the composition of English prose writers, produces portions of the regular measure of Greek and Latin lines. If these occasional passages of temporal rythmus are well accommodated to the genius of the English language, it does not appear why the studied contrivance of a poet might not use those existing quantities, in the continued course of verse. The following sentence has not the accentual form of any of our established metres, and is therefore, in its rythmus, purely English prose: Rome, in her downfall, blazoned the fame of barbarian conquests. This sentence derives its impressiveness, from the position of its long and short quantities. Now the position is exactly that of a Latin and of a Greek hexameter line, as may be seen by comparison.

Dactyl	Spondee	Dactyl	Dactyl	Dactyl	Spondee.
Εν	δενε   σε	ζωσ   τησε	α   ηησοτε	πιχσος ο   ιστος.	
Si	nihil   ex	tant   a	sūpē   ris	plācēt   urbē rē   linqui.	
Rōme	in hēr	dōwnfall	blazōn'd thē	fame ōf bār	bariān   cōnquēsts.

If this last sentence should be read with its proper pauses, and with deliberate pronunciation, it will correspond in measure with the long and short times of the superscribed Latin and the Greek. Let us not, however, think it strange, for anticipation takes off the edge of surprise, if a classic scholar should deny the identity of its temporal impression, with that of the collated lines. We are so little accustomed to regard English syllables in reference to their quantity, that it is difficult, at first, to make it even a subject of perception. For he who, according to vulgar persuasion, believes, there is an openness of the senses to first physical impressions, greater than of the mind to new subjects of thought, plainly indicates that he has overlooked the ways and powers of both the senses and the mind; since the senses have equally their ignorance, obstinacy, and prejudice; they equally perceive what is familiar, and for a long time can perceive no more. A cultivated and searching eye and ear are

as rarely found, as a well disciplined and self-dependent mind; and a wise master, in human policy and morals, would not have more difficulty, where interest is not inimical, in effecting his designs of melioration, than an original observer in physical science would experience from the mass,—I was about to say of the Philosophical world,—upon soliciting an immediate assent to the reality of a manifest development of nature, or of some useful invention of art. It is a passive and an easy thing to look and to listen; but, with a spirit of intelligent inquiry, it is a labor of wisdom to see and to hear.

In speaking of the indefinite syllables of the English language, it was said,—their time might be varied without deforming pronunciation; and it was formerly shown, that the abrupt elements, which generally terminate immutable syllables, have necessarily, after the occlusion, a pause that allows an immutable syllable, with the addition of the time of that pause, to hold the place, and fulfill the function of a long one. With these materials for the construction of a temporal rythmus in English versification, nothing but deafness or prejudice, prevents our perceiving that its institution has been strongly prompted by nature, and is already half established in our poetry. We allow a reader full liberty over the quantity of syllables, for the sake of expression in speech; and song employs the widest ranges of time on tonic sounds; why should we refuse to the measure of verse, a less striking departure from the rules of common pronunciation.

Mr. Sheridan, who does not overlook the existence of quantity in the English language, and its use in the expression of speech, but who, nevertheless, maintains that the genius of our tongue is exclusively disposed to the accentual measure, seems to ground his opinion, on the special rules of Greek and Latin prosody, not being applicable to the phenomena of varying time in English pronunciation. He might as fairly have concluded, that the good English style of his own lectures could not be as perspicuous as a Latin construction, because his natural arrangement, is different from the appropriate inversions of the latter tongue.

The brief inquiry on this subject is ; Has the English language long and short syllables ; and can these varying quantities be so arranged as to produce an agreeable rythmus ? The answer is as brief. We have, equally with the Greeks and Romans, the variation of long and short, in syllables ; and it requires some other argument against the design of employing it in metre, than that derived from its having never yet been done. I would not choose to contend with him who doubts that quantity necessarily belongs to every spoken language. The ancients not only recognized it in theirs, but by attention to its nature, availed themselves of its uses in the creations of literary taste. If Greek and Roman grammarians, in recording their special rules for the quantity of particular words, had furnished us with a little of that philosophy of elemental and syllabic sounds, which authorized, or instinctively produced the rules of their prosody, the moderns would, in all probability, have seen its application to their own languages.

If it is true,—the Greeks did not derive the Knowledge and use of Quantity from Egypt and the East, there is some ground for the opinion, though this part of history is not altogether clear, that the restricted melodial nature of their music ; its relation to song ; the care therein taken to adjust the temporal correspondence of syllables to notes ; together with its forming part of the liberal education of their orators, poets, and philosophers,—may have led to the close investigation of quantity, and to its application by the later Greeks to their rhythmic composition. For we are not justified in assuming its early use at the date assigned to the Iliad ; since the fabulous accounts of that Poem leave its original condition, altogether unknown. We cannot therefore but believe in its countless alterations : and that its first mingled measure of quantity and accent, was subsequently changed to its present prosodial form. The modern extension of the science of music to the principles and resources of the ingenious system of harmony, has rendered it independent of the support of words ; and the nice measurement of their time has been neglected, since the separation of the formerly united duties of the composer and the poet.

I here offer the conjecture, but leave others to determine its truth,—that the establishment of Greek rythmus on the relations of quantity, did contribute, with other causes, to the euphony of that language. We know what alteration rhyme, and the accentual measure have made in the pronunciation of English; and there is reason to believe, that one means for enlarging the resources of its rythmus, would be, even in its present state of maturity, to found its versification on quantity. The occasional wants of poets would prompt them to change many of our immutable syllables to indefinites; would suggest the elision of atonic or abrupt elements, from the end of syllables; and thus, by those large labors which the mere critic seems not to contemplate, is rarely disposed to encourage, and certainly never has accomplished, our language might be invited towards that condition of syllabication which constitutes, in part, the prosodial superiority of the Greek. We know that the diæresis and other licenses of Greek versification, to say nothing of the dialects, which must have been widely diffused by their literature, were constantly used for facilities in the arrangement of poetic quantity; and we might inquire whether the addition to its alphabet of the Heta and Omega, was not part of the contribution, suggested and afforded by the circumstances of the temporal measure.

Those who are in the habit of poetical composition, in the common accentual method, know how readily words of suitable accents are associated with the demands of versification. Nay, the fluency of the ear, if we may so call it, is in this matter so unfailing, that if the sense of words be disregarded, there will be no hesitation in sorting such unmeaning discourse into any assumed accentual measure. I mean, that a person with a quick poetical ear and a free command of language, will find no difficulty in carrying on, for any duration, an extempore rythmus of mere unrelated words or phrases. But he who is not in the practice of metrical composition, even if aware of the required succession of accents, would show as much delay in gathering words to fulfill his accentual purposes, as the former would, under the present state of the English ear, in aptly

furnishing syllables for a temporal rythmus. Habit must have given to the Extemporizing poets of Greece, if there ever were such persons worth hearing, the same elective affinity of ear, for the appropriate quantity of their verses, as the Improvisatori of later Italy had for their required accents. At least two-thirds of the accented syllables of English words are indefinite in their time, and may, at pleasure, be made either long or short. This resource for measure may be employed. Until, therefore, we have a larger experience in the use of quantity, for modern versification, and until the English ear knows more of the appreciable time of syllables than it does at present, we may be justified in considering the denial of the susceptibility of a temporal rythmus to modern languages, as a mere assumption.

It is true, the number of monosyllables and dissyllables in our language, exceeds that of the Greek; and this may possibly render the former less fit than the latter, for the construction of certain systems of measure. On this ground it has been asserted that English words could not be arranged in an agreeable dactylic succession. This may be the case, but we have too little sleight in the management of quantity, to justify a positive opinion on this point; and the trials already made, are not quite decisive. Habit is a forestalled and obstinate judge over existing institutions, and often pronounces unwisely upon their better substitutes. It is certain that an anapæstic measure, founded on a mixture of accent and quantity, and nearly identical in effect with the ancient full dactylic line, is well suited to the syllabic and verbal condition of our language; and that a very agreeable rythmus is produced by it.\* Admitting the

\* Let us subjoin a word here, for our delusions and prejudices. The dactylic foot, and the anapæstic, fall with a similar effect upon the ear. The ancients used the former for themes of the highest dignity; and school boys are taught that it richly and gravely fulfills its purpose. We use the anapæstic foot for doggerel and burlesque, and believe too, there is something in its light skip peculiarly adapted to the familiar gayety of its modern poetic use. Let a deaf worshipper of antiquity and an English prosodist, settle this matter between them: for, to serve a purpose, even the opposite ends of contradiction can be made to meet. But on this, as on some other articles of the classical creed, they may be reduced to say, in the sole words by which the Yezedi of Persia who worship the devil, briefly explained their faith, and pertinaciously defended it against a Christian missionary; 'Thus it is.'

above objection, it will not overrule the design to establish the forms of Iambic and Trochaic measure, now in use, on the basis of quantity alone.

Although English versification is avowedly founded on the accentual rythmus, entire lines are occasionally found, so satisfactorily fulfilling all the conditions of the temporal measure, that they might be judged by the revived poetical ear of a Greek. But such lines are always preceded and followed by others, founded on the mingled relations of both quantity and accent. One who is skilled in the art of measuring the time of syllables, will, over this, compounded rythmus, be shocked by the irregular and unexpected variation of its dissimilar impressions. An ear of delicate prosodial organization, which yet makes no inquiry into the nature of its perceptions, often experiences this rhythmic violence from English verse, but is ignorant of its cause. The poet, by intellect, who has at the same time a ready discrimination of quantity, and a copious language at command, instinctively avoids, in composition, much of the evil of these conflicting systems. And one of the merits of a good reader of verse, consists in changing our metrical accents into conspicuous quantities, by protracting the voice on all those syllables, that have a stress in the measure, and will bear prolongation.

From all that has been said on the comparative nature of quantity and accent, and from the slow progress of modern nations in distinguishing the relations of the former, it would seem, of these two metrical impressions, accent is more easily recognized. Nor is it unwarrantable to infer, from the greater facility in arranging an accentual measure, that the first rhythmic essays of all nations were made in this form of versification; and that the Greeks themselves passed through this rattling amusement of poetical infancy. There is no fact opposed to this inference; and I could as soon be persuaded,—the first instrumental music of Otaheite, was not the clattering of shells, as that the earliest songs of Greece were measured by the nice relationships of time. Our language, though neither young nor indigent, is but in its unformed childhood on this point: and many of those who have worked with good wishes, but ineffectual

means, towards its improvement; and who, by taste and authority, have been qualified to listen to living voices, with progressively meliorating influence upon them, have only wandered off with an unavailing ear, among the silent graves of language in the remote realms of antiquity. We all feel—who have the heart to feel—an august delight over the yet enduring works of the distant dead: There is scarcely a page of the poetic rythmus of the Greeks and the Romans, or a remaining trace of their plummet and chisel, that might not make me forget, through intense contemplation, the mere seclusion of a prison. But I could as soon admit, that the modern zeal in freighting our homeward ships with the fragments of their temples; and the covetousness of nations, for the very purloined possession of their statuary, ought to preclude the future use of the marble of our mountains, for the accomplishment of equal or transcending works of art, as that a just admiration of classic measure should prevent the endeavor to transfer to our own language, the admissible principles of Greek and Roman poetry.

I have offered the last few pages of this section, as no more than digressive and desultory remarks on a subject, intimately connected with the time of the voice, and with the cultivation of an important but neglected Mode of speech.

The English language has an unbounded prospect before it. The unequalled millions of a great continent, to whatever Forms of Government they may hereafter decline, must still hold community in the wide and wonderful diffusion of an identical speech: and we should not so far undervalue the emulative efforts of its future Scholars, as to suppose they will all merely vaunt in retrospective vanity, over what has been done, and not extend their views to other and deeper resources of their art. But, in thus looking forward to the establishment of English versification, on the basis of quantity, we must allow a limitation of the poet's abundance, for the substituted excellence of his few but finished lines. Our measure is now drawn from the two different sources of accent and quantity. To construct a rythmus by quantity alone, will require more rejections, and a wider search in composition; more copiousness in the command of words; greater readiness and

accuracy of ear, in measuring the relationships of time; and longer, much longer labor for a shorter work. I am here speaking of the great results of the pen. Of these, as of all enduring human productions, labor, associated with time, must be the assistant means; and must deservedly divide the merit of the achievement, with the wisdom that invoked their aid. Let him who could patiently devote a life, to laying-up store of 'goodly thoughts' for *Paradise Lost*, unravel the idler's fable about that 'inspiration,' of the so-called immortal works of man. Let them, who to the soul of genius have joined the strong body of laborious care, say, wherein consists the true life and the embalming of fame: let them touch the sleeve of early and voluminous authorship, and whisper one of the useful secrets, for accomplishing more that may wisely instruct and endure, and less that with ambitious haste, may merely teach itself to fail,—and perish.



## SECTION XII.

### *Of the Intonation at Pauses.*

THE term Pause, in elocution, is applied to an occasional silence in discourse, greater than the momentary rest between syllables.

Pauses are used for the more conspicuous display of sense and sentiment, by separating certain words or aggregates of words from each other.

The philosophy of grammar, consistently with those two great Categories, Matter and Motion, has reduced all the words of universal language to two corresponding classes; the Substantive, denoting Things that exist; and the Verb, denoting the various conditions of their Actions: all the other Parts of Speech being



only specifications of the attributes of these things; and the predication of their actions, with regard to time, place, degree, manner, and all their possible relationships. Now pauses separate by sections, the aggregates of words which severally describe these existences and agencies, with their relationships: and while the continuity of utterance, within these inclusive sections gives unity to the impression on the ear, the mind remains undistracted, through its temporary restriction to a single subject of attention. The division of discourse, by means of this occasional rest, prevents the feebleness or confusion of impression, resulting from an unbroken movement of speech, no less remarkably than the skilful disposition of color, and light, and space, significantly distinguish the pictured objects and figures of the canvas, from the unmeaning positions and actions of a chaos and a crowd.

The sections of discourse, thus separated by pauses, vary in extent from a single word, to a full member of a sentence. There are indeed, some purposes of expression which require a slight pause even between syllables. It was shown that for the full opening of the radical, it must be preceded by an occlusion of the voice. Now the accented syllable of the word *at-tack* being an immutable quantity, can receive a marked emphatic distinction, only by an abrupt explosion of the radical, after a momentary pause.

The times of the several pauses of discourse vary in duration, from the slight inter-syllabic rest, to the full separation of successive paragraphs: the degrees being accommodated to the requisitions of the greater or less connection of the sense, and to the peculiar demands of sentiment.

All the parts of a connected discourse, should both in subject and in structure bear some relation to each other. But these relations being severally nearer and more remote, grammatical Points were invented to mark their varying degrees. The common points, however, very indefinitely effect their purposes, in the art of reading. They are described in books of elementary instruction, principally with reference to the *time* of pausing; and are addressed to the eye, as indications of grammatical structure.

It is true, the symbols of interrogation, and exclamation are said to denote peculiarity of 'tone.' But as there is, in these cases, no designation of the nature or degrees of the vocal movements, the extreme generality of the statement affords neither preceptive nor practical guide to the ear. The full efficacy of Points should consist in directing the appropriate intonation at pauses, no less than in marking their durations: and a just definition of the term Punctuation would perhaps, be as properly founded on variations and distinctions, produced by the phrases of melody, as on a difference in the time of rest. Before Mr. Walker, no writer, as far as I can ascertain, had formally taught the necessity of regarding the inflections of the voice, in the history of pauses.

It is of much importance in speech, with regard to mere variety of sound, as well as to sense and expression, to apply the proper intonation at pauses. The phrases of melody have here a positive meaning, and often mark a continuation or a completion of the sense, when the style and the temporal rest alone, would not to an auditor, be decisive of its nature. But the purposes of pausing being various, an appropriate intonation must, by its changes, prevent the monotony, so common with most readers, at the grammatical divisions of discourse.

The effect of pause, in relation to a separation of time, will be illustrated in the next section, on Grouping: and I now describe the successions of pitch, at the different places of rest.

The triad of the cadence denotes a completion of the preceding sense, and is therefore inadmissible, except at a proper grammatical period. But it does not therefore follow,—it must be always applied at the close of a preceding sense; for in those forms of composition called loose sentences, and inverted periods, there are members with this complete and insulated meaning, to which, however, an additional and related clause, may be subjoined, that consequently do not admit the downward closing phrase.

The rising tritone indicates the most immediate connection between parts of a sentence, separated by the time of the pause. The ditone carries on the sense in the next degree. The phrase

of the monotone denotes a diminished relationship between divided members: the falling ditone still less: and the downward tritone with rising concretes, produces the fullest suspension of sense, without positively limiting its further continuation. Now as the triad of the cadence, produces a maximum of distinction among the parts of discourse, and utterly terminates a sentence, a comparison of its downward intonation with the respective characters of the other phrases, may explain the causes of the varying indication of each, by showing the degrees of their departure from the form and direction of this terminative phrase. The degrees of connection between the members of a sentence are so various, and the acceptation of them by readers may be so different, that I do not here pretend to assign the species of phrase to every kind of rhetorical pause. From present knowledge on this subject, I would say generally, the intonation at some pauses may be varied, without exceptionably affecting either the sense or expression: but there are cases in which the species of phrase, from its exclusive adaptation to the character of the pause, is absolutely unalterable.

The foregoing remarks on the use of the phrases of melody, have not been made in allusion to common grammatical punctuation. Writers on elocution have long since ascribed the faults of readers, in part, to the vague nature of these points, and to the distracting effect of the caprice of editors in using them,

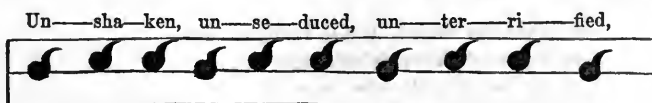
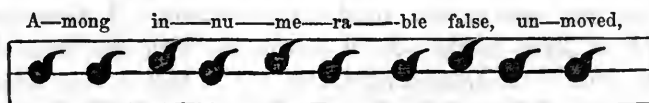
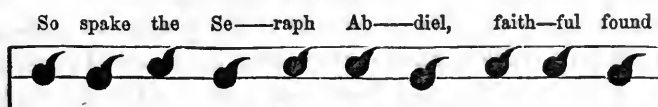
In the notation of the following lines, the phrases of melody are applied with reference, both to my own acceptation of the sense of the author, however erroneous that may be, and to its distinct and appropriate vocal representation. I have presumed to differ, in the second and in the fifth line, from the punctuation of the London edition of Todd's Milton, from which the passage is taken.

So spake the Seraph Abdiel, faithful found  
Among the faithless, faithful only he;  
Among innumerable false, unmoved,  
Unshaken, unseduced, unterrified,  
His loyalty he kept, his love, his zeal;  
Nor number, nor example, with him wrought  
To swerve from truth, or change his constant mind,  
Though single.

When the reader looks upon the change of pauses, in the following notation, he must bear in mind, that whether his decision is favorable to it or otherwise, it may still illustrate my idea of the power and place of the phrases of melody. If this is accomplished, we need not dispute about the free will of taste, in the particular application of these phrases. My purpose in this essay is to explain some of the untold functions of the voice: not to contend with those who may otherwise, know more than myself,

In the use of the phrases of melody, at the pauses of discourse, the phrase is to be applied to the last syllables preceding the pause. Nevertheless, for particular purposes of expression, the monotone may be continued on the succeeding syllable.

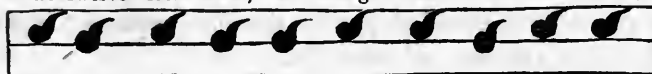
As this notation, represents only the use of the phrases of melody at pauses, I have marked the whole passage with the simple concrete; omitting waves of the second, on the long quantities, which would be its proper intonation, as dignified narrative, in the diatonic melody.



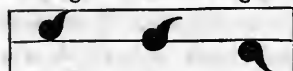
Nor num—ber, nor ex—am—ple, with him wrought



To swerve from truth, or change his con—stant mind,



Though sin—gle.



The first pause at *Abdiel* is marked with a falling ditone, because the included member does not necessarily produce the expectation of additional meaning or qualification: and because this phrase does not absolutely dissolve the grammatical concord, between the members it separates. I have set the triad of the cadence at *faithless*, not exclusively upon the right to assume the sense as here completed; but with a view to prepare for the eminent display of the sentiment contained in the remainder of the line. The editor has marked this place with a comma, and thus made the three succeeding words, *faithful only he*, a dependent clause. I have regarded this clause, and with grammatical reason, as an elliptical sentence, in order to promote the expressive effect of the sentiment. These words reiterate the previous attribution of faithfulness to *Abdiel*, with the further affirmation of his singleness in virtue. This definite and emphatic restriction of the individuality of the subject, is made with mingled sentiments of regret over the rebellious rejection of truth, and of exultation that *Abdiel* alone has the undivided merit of defending it. There is a touch of feeling in these sentiments, that even with all other due means for an appropriate utterance, cannot, as it seems to me, be answerably displayed, except those sentiments are separated from preceding and succeeding thoughts, by the marked distinctions of the limitary cadences. If the word *faithless* should be read with what is called, in the schools, a suspension of the voice, which in their

indefinite language means, avoiding a fall, the spirit of the succeeding clause will be perverted or lost. Milton's fine ear, his vivid feelings, and his discriminating intellect, qualified him to be a good *reader*; and though he may not have been one by practice, I would with difficulty believe,—he *thought* the passage we are here considering, with the close sequence, implied by the editor's comma and semicolon.

The next pause at *false*, is preceded by the rising ditone. The structure of this member evidently creates expectancy, and the species of intonation indicates the continuation of the sense.

Of the four succeeding pauses, each rests on a single word. The first three are noted with the monotone, to foretell the continued progression of the sense: the fourth, at *terrified*, has the falling ditone, to denote a change, but not a close of thought. In ordering these four pauses, variety might be shown without affecting the sense, by giving to the last two syllables of *unshaken*, a rising phrase. The phrase at *kept* is the rising ditone, and is expectant; for *love* and *zeal* being equally with *loyalty*, the objectives of *kept*, are therefore held within the prospective eye of the grammatical construction. But the three objectives being separated by the construction, the rising ditone at *kept* prepares the expectant attention to bring them back into company on the ear, at the feeble but sufficient cadence on *zeal*; and thus impresses on the auditor, the true syntax of the sentence.

At *zeal*, marked by the editor with a semicolon, I have applied a period, and a form of the cadence; for this, as just stated, throwing back *love* and *zeal*, as objectives to the verb *kept*, prevents their bearing forward, as if nominatives to some expected verb; which might not be avoided by employing, at this place, one of the continuative phrases of melody, with a semicolon. We may account for the semicolon at *zeal*, by supposing the editor considered the following word *nor*, as a connective. Yet it certainly begins a new sense; and in regard both to its place and its immediate repetition, may be looked upon as only a poetical inversion, and a redundancy of negative. The remaining part of the notation contains examples of the principles just elucidated, and therefore needs no explanation.

I have thus endeavored to fill up, in part, a blank in elocution, by giving a definite description of the intonation, to be joined with pauses; and by illustrating the manner of framing rules to direct the use of the several phrases of melody. Those who desire knowledge of the structure of sentences, for the purpose of applying these principles, may consult books of rhetoric. Mr. Sheridan writes with his usual ability, on the nature of pause, and gives numerous exemplifications of its proper use. But he makes no analysis of that intonation which he may perhaps have joined with it, in the accomplished practice of his own voice. Mr. Walker has also given a masterly treatise on this subject, in his *Rhetorical Grammar*. He wisely saw the practical utility of uniting with his view of the temporal purpose of pause, an inquiry into the applicable forms of intonation. In a philosophical view of the subject, his treatise contains no description of the functions of pitch, beyond the ancient general distinctions into rise, and fall, and turn. Not having the materials, for a specific discrimination and use of the phrases of melody, he was under the necessity of regarding his four general heads, as ultimate species, capable of no further subdivision: and hence, the limited, the indefinite, and the erroneous application of his whole doctrine of Inflection at Pauses. Mr. Walker undertook the investigation of the nature of speech, without possessing a discriminating ear; without sufficient familiarity with certain distinctions of sound, long established in music; and without seeming to keep in mind the means and end of philosophical inquiry. The example of the highest masters in natural science, had taught that all he should aim to accomplish, would be, to discover the effective functions of the voice, and to class them with known facts in the history of sound. But the most precise nomenclature, if not the most comprehensive history of tunable sound, that is, sound distinguished from the endless kinds of noise, is contained in the science of music: and Mr. Walker appears to have had too feeble or too limited a perception of its clear and abundant discriminations, to enable him to recognize an identity, or analogy between the speaking voice, and the familiar phenomena of musical sounds.

Even though we might despair that future inquiry will teach us the structural cause of the vanishing movement, and of the orotund, and falsette voices : it is certainly now within the ability of a disciplined and attentive ear, to discover whether sounds, supposed to be peculiar to the human voice, are similar to others that have been accurately measured and definitely named, in the classifications of music ; and consequently whether they might be designated by the same nomenclature, as far as the terms of music are applicable to the phenomena of speech. Such a method of investigation, with its satisfactory results, being the whole means and gains of a true and useful philosophy, we might as well believe, the Newtonian discoveries in optics, could have been effected, without a previous acquaintance with the laws of motion, the variety of colors, and the relations of mathematical quantity, as look for a description, and an available arrangement of the phenomena of the human voice, from one who is ignorant of the known distinctions of sound.



### SECTION XIII.

#### *Of the Grouping of Speech.*

I HAVE adopted a term from the art of painting, to designate the instrumentality of pauses, and certain uses of the voice, in uniting the related ideas of discourse, and separating those which are unrelated to each other.

The inversions of style, the intersections of expletives, and the wide separation of antecedents and relatives, allowed in poetry, may be sufficiently perspicuous, through the circumspection of the mind, and the advancing span of the eye, in the deliberate perusal of a sentence. But in listening to



reading or to speech, we can employ no scrutinizing hesitation : and though the memory may retrace, to a certain limit, the intricacies of construction, the best discernment cannot always anticipate the sense of a succeeding member, nor the nature and position of its pause. The higher poetry, in the contriving spirit of its eloquence, gives many instances of extreme involution of style. A reader, therefore, is frequently obliged to employ other means, for exhibiting the true relationship of words, besides the simple current of utterance, that may be sufficient for the clear syntax of a more natural idiom.

The following are some of the means by which deviations from the simple construction of sentences may be rendered perspicuous in speech :

Pauses ; here to be regarded merely as divisional agents.

The Phrases of melody ; already in part explained.

A reduction of the pitch and the force of the voice, for which I use the term *Abatement*.

A quickness of utterance ; here called the *Flight* of the voice : and

A mode of indicating grammatical connection, that may be named the *Emphatic Tie*.

I have summed up the several means here enumerated, under the generic term *Grouping*, in order to explain their purposes by metaphorical illustration ; and have distinguished each by a specific name, thereby to invite attention to the subject, by the institution of a definite nomenclature.

The most common form of grouping the related parts of a sentence, under a given condition of the voice, is by its continuity within the limits of pauses. This subject is so extensively treated in the *Art of Elocution*, that I give here but a single instance of the power of the pause, in separating, to a certain degree, the ideas of a sentence, and in giving the proper independency to each. Let us take, from the second book of *Paradise Lost*, the description of Death's advancing to meet Satan, on his arrival at the gates of Hell.

Satan was now at hand and from his seat  
The monster moving onward came as fast  
With horrid strides.

I have omitted the punctuation of this passage: and if correspondingly read without a pause, it would not be absolutely destitute of meaning; for the auditor would understand the general course of the action described. But there could be no expressive picture of the whole, through the marked, but connected individuality of its parts. There are here four separate groups of thought, which should be indicated by three pauses.

Satan was now at hand — and from his seat  
The monster moving — onward came as fast —  
With horrid strides.

The first division, ending with *at hand*, gives notice of the rapid approach of Satan. The second represents the monster Death rising from his seat, and is insulated by a pause at moving. This division is properly separated from the next *onward came as fast*; for though the last describes the further movement of Death, and in this view might seem to forbid the separation, yet its principal aim is to show the speed of his progress by comparing it with that of Satan; and this justifies the distinction, here made. The last division, *with horrid strides*, must be separated from the preceding: for if read, *onward came as fast with horrid strides*, the immediate connection of the manner of movement with the declaration of the likeness between the time of it, in the two characters, might authorize the conclusion that Death was striding, as fast as Satan was striding. Whereas the pause at *fast*, refers that manner of moving onward, to Death alone, agreeably to a previous part of the context, where Satan is described, as moving on 'swift wings.'

Some of the uses of the Phrases of melody were stated in the preceding section. I here offer one or two examples of the effect of an appropriate melody, in carrying on the connection of thought, and in producing an immediate perception of grammatical relationship:

On the other side,  
Incensed with indignation, Satan stood  
Unterrified, and like a Comet *burned*,  
That fires the length of Ophiuchus huge,  
In the arctic sky.

Should the phrase of the falling ditone be used at the necessary pause, after *burned*, it will, to the ear, destroy the grammatical concord between the relative *that* and the antecedent, *comet*. By applying the monotone to the two words in italics, that concord will be properly marked, notwithstanding the intervening pause at *burned*: the grouping power of the melody, in this case, counteracting the dividing agency of the pause.

A similar instance of the influence of the monotone, in effecting a close connection of the antecedent with the relative, is shown at the pause after *unheard*, in the following lines :

First, Moloch, horrid king, besmeared with blood  
Of human sacrifice, and parents' tears;  
Though, for the noise of drums and timbrels loud,  
Their children's cries *unheard*, *that* passed through fire  
To his grim idol.

Let us take one more example, illustrative of this principle of a grouping intonation :

Art thou that traitor-angel, art thou he  
Who first broke peace in heaven, *and faith*, till then  
Unbroken ?

In this passage the phrase, *in heaven*, is interposed between *peace* and *faith*, the two objectives of *broke*. Now, that the syntactic connection between these words may be impressively shown, the slightest pause only is admissible after *heaven* ; and a more conspicuous one must be placed after *faith*. But the further expletive, *till then unbroken*, is immediately connected with *faith* ; and the only means for representing this close relationship, in contravention to the delay of the pause,—so necessary, after *faith*, for another point of perspicuity,—is by using the phrase of the rising ditone or the monotone on *and faith*. Thus the pause at this word, represents clearly the full government of the verb *broke*, while the continuative phrase of melody at that pause, prevents its dissolving the connection of the previous sense with the succeeding expletive clause, *till then unbroken*. The pages of poetry are full of instances of phraseology that require the management of the voice here

described. Milton and Shakspeare cannot be read well, without strict attention to the apparent opposition between the purposes of the pause and of the sense, and to the Reconciling Power of the phrases of melody.

A reduction of the Pitch, and Force of the voice being generally combined in reading, I have, in this section, designated them collectively, by a single term, Abatement. Common elementary books sufficiently explain the nature and uses of this means for denoting the sense and sentiment of discourse: Its power of grouping together the related parts of sentences, is shown by the well known utterance, in a parenthesis.

I come now to speak of the perspicuity, to be given to a sentence, by the Flight of the voice. There is a familiar rule in elocution, which directs us to use a quickened utterance on common expletive clauses. This function may be extended to other grammatical constructions. I give it here the importance of a name, and an illustration, from its affording assistant means for representing the sense of some of those instances of close-trimmed phraseology and extreme inversion, occasionally found in the higher species of poetical composition.

In the following example, the part requiring the flight of the voice is marked in italics.

You and I have heard our fathers say,  
There was a Brutus once, that would have *brook'd*  
*The eternal Devil to keep his state in Rome*  
As easily, as a king.

The word *easily*, here qualifies the verb *brook'd*; and one of the means for impressing this on the auditor, is by the rapid flight here directed. A London edition of Reed's Shakspeare, from which this passage is quoted, has a pause after Rome. The rationale of the flight, consisting in assigning the shortest lapse of time between the utterance of related words, suggests the obliteration of this pause, and the addition of a slight one after *easily*. This tends to prevent the adverb from passing as a qualification of *keeping his state*, which certainly cannot be the sense of the author; but which on instant hearing, might be mistaken for it, without the aid of the altered pause and the

flight. This is not the place to speak of the nice points of emphasis and of melody, to be connected with the flight in this passage, in order to give clearness and strength to its effect.

Say first, for Heaven *hides nothing from thy view*,  
Nor the deep tract of Hell.

To make it appear at once, in speech, that the *deep tract of hell* is equally with *heaven*, a nominative to *hides*, the phrase of the monotone must be used at *view*, in addition to the flight of the voice on the portion marked in italics; nor should there be a pause at *view*, as given by the editor.

If the mere grammarian should raise objections to any of these proposed changes of punctuation, he must recur to the design of this section. We speak now of the means of addressing the ear; and its jealous demands sometimes justify a neglect of the usual temporal pauses, from the sense and expression in these cases being more obvious without them. The art of reading-well may compensate for voluntary faults on some points, by the accomplishment of eminent effects on others.

By the grouping of Emphasis, or what is here called the Emphatic Tie, I mean the application of stress to words, not otherwise requiring distinction, merely for the purpose of associating those ideas which cannot, by any other means of vocal syntax, if we may so speak, be brought together or exhibited in their true grammatical connection. The nature of this form of grouping, may be easily understood: for related words, however disjoined in composition, are at once brought together within the field of hearing, in their real relationships, whenever they are raised into attractive importance, by force or any other kind of emphasis.

The following lines, from Collins' 'Ode on the passions,' embrace a construction, requiring the emphatic tie.

When Cheerfulness, a Nymph of healthiest hue,  
Her bow across her shoulder flung,  
Her buskins gemm'd with morning dew,  
Blew an *inspiring air*, that dale and thicket rung,  
The hunter's call, to Faun and Dryad known.

These last two lines have an embarrassing construction. The phrases *inspiring air*, and *hunter's call* are in apposition; but there intervenes a clause, that might make *rung* pass for an active verb, and thereby render *call* the objective to it. To show, therefore, that by *hunter's call* the author means the *inspiring air*, previously mentioned, the words marked in italics should receive emphatic stress. This is the best means for clearly impressing on the ear, that natural order which is interrupted by the construction.

This emphatic tie is often employed in combination with other means of grouping. Thus, in the several examples, illustrating the use of the phrases of melody, their influence will be assisted by applying this connecting emphasis to *comet* and *fires*; *children's* and *passed*; *peace* and *faith*. In the examples of the flight, the relationships between the words *brook'd* and *easily*; and between *heaven hides nothing* and *nor the deep tract of hell*, will be more manifest by the additional use of the emphatic tie.

In short, it is sometimes necessary to employ all the means of grouping upon a single sentence, in order to correct an irregular syntax, and supply an ellipsis to the ear. The extreme distortion of English idiom in the following lines, must be exceedingly perplexing to a reader: and, as far as I understand the grammar, and sense of the description, can be rendered somewhat less embarrassing, only by the use of all these means. The passage is taken from the fourth book of *Paradise Lost*, at the end of Satan's address to the sun.

Thus while he spake, each passion dimm'd his face  
Thrice chang'd with pale, ire, envy, and despair;  
Which marr'd his borrow'd visage, and betray'd  
Him counterfeit, if any eye beheld.

Milton uses the word *pale*, here, and again near the close of his tenth book, as a substantive. Its common adjective-meaning tends to throw some confusion into the sentence. *Ire*, *envy*, and *despair*, are in apposition with *passion*, and are severally concordant with the distributive pronoun *each*. Now the only

manner in which I can approximate towards a clear representation of this blameable piece of latinity, is by making a quick flight over the portion, *dim'm'd his face thrice changed with pale*, and by an abatement thereon; by laying a strong emphasis on *each passion*, and on *ire, envy, and despair*, thus marking the concord, by the emphatic tie; and by applying the phrase of the rising ditone, with a pause, at *pale*.

After all, it is a hard picture to paint, for a taste that will have true colors, well laid on.

Upon these last two subjects, we have been more occupied, with the audible means for marking the *sense* of discourse, than with the signs of *expression*. But the delineation of sense must, in all cases, be co-existent with the representation of what is distinctively called sentiment.

In the present section, and in other parts of this essay, the exemplifications are chiefly extracted from two illustrious Poets: since the boundless range of their sentiments; the arresting, but resolvable intricacy of their style; the thoughtful bearing of their emphasis; together with the insignificance of scarcely a word, afford every variety of construction, and every turn of feeling, for exercising the full-sufficient, and illuminating powers of the voice. And as the greater includes the less, I am persuaded, that should the principles therein established, be adopted by the reader, he will have no great difficulty in applying them, to more simple and natural constructions, whether of conversation, or of narrative, or impassioned discourse, both in poetry and prose. But while thus drawn aside, from the perfection of nature in the human voice, to eulogize the admirable things of intellect, which it is intended and ready to display; let me again repeat, I have taken upon me, not the part of the Rhetorician, but merely of a Physiologist of Speech.

## SECTION XIV.

*Of the Interval of the Rising Octave.*

IN the foregoing sections, the variation of Pitch was described, only as it appears in the radical and vanishing movement through the interval of a single tone.

It was shown, under the head of the melody of simple Narrative, that the vanish never rises above the interval of a tone; and that changes of the radical pitch, whether upward or downward, never exceed the limits of this same interval. Now, such plain narrative melody as then supposed, is rarely found of long continuance: but to avoid confusing the subject, I deferred the notice of those variations, both of concrete and discrete pitch, so generally interspersed throughout its current. The wider intervals of pitch, used for expression, in the course of a diatonic melody, are now to be described.

By the term rising Octave, when applied to speech, is meant the movement of the voice, from any assumed radical place, through superior parts of the scale, until it ends or vanishes in the eighth degree above that radical place. This concrete interval is employed for the expression of interrogation; and for astonishment, wonder, and admiration, when they imply some slight sentiment of doubt or inquiry. It is further used, for the emphatic distinction of words. Nor is it limited to phrases, having the common grammatical construction of a question; for even declaratory sentences, are made interrogative by the use of this interval.

Although the voice in interrogation, and emphasis, may sometimes rise above the eighth, of the natural voice, and into the falsette; the octave is the widest interval of the speaking scale, technically regarded in this work. It expresses therefore the most forcible degree of interrogation, and of emphasis, on a rising interval. It is the appropriate intonation of questions accompanied with sneer, contempt, mirth, raillery, and the temper or triumph of peevish or indignant argument.



From the time required in drawing out the interval of an octave, this form of interrogation can be executed conspicuously, only on a syllable of extended quantity. How then can the interrogative expression be given to a short and immutable syllable? The means for effecting this, will be described hereafter, with particular reference to interrogative sentences. It may be here transiently illustrated by the following notation:



In this diagram, a discrete change or skip is made from the radical line of the concrete octave, to a line along the height of its vanish. Now immutable syllables, in an interrogative sentence, are transferred by this discrete or radical change, to a line of pitch at the summit of the concrete interrogative interval, and thus *discretely* produce the expressive effect of that interval, though less remarkably than the indefinite syllables which pass through the same extent of the scale by the concrete rise. As there are more short and unaccented, than long and accented syllables, in discourse, the radical change, here exhibited, gives the general character of interrogative intonation. The diagram shows further, that after the radical pitch of the short quantities has assumed the summit-line of the octave, it proceeds in the *diatonic* melody on that line, until the occurrence of an indefinite syllable; when the radical pitch descends, to form a new concrete rise of the octave. Thus it appears, the rule of intonation, laid down when speaking of the diatonic melody of simple narration, does not apply to the melody of interrogative sentences; for these employ a more extended concrete interval, and a wider discrete transition in their changes of radical pitch.

When an octave is used for the purpose of *emphasis*, the voice, after its concrete rise on the emphatic word, immediately descends to the original line of radical pitch, as in the following notation.



But this subject of emphasis will be considered particularly, hereafter.

The concrete octave and its radical change, being employed for very earnest interrogation, and for a high degree of expressive emphasis, are of less frequent occurrence in speech, than the following intervals of the fifth and the third.



## SECTION XV.

### *Of the Interval of the Rising Fifth.*

THE rising radical and vanishing Fifth, like the octave, is used for interrogation; for wonder and admiration, when they embrace a slight degree of inquiry or doubt; and for emphasis. It has, however, less of the smart inquisitiveness, of this last interval; is the most common form of interrogative intonation: and without having the piercing force of the octave, is equally capable of energy, and is always more dignified in its expression. The explanatory remarks in the last section, on the subject of the change of radical pitch, in interrogation and emphasis, apply to the like uses of the fifth. That is, in interrogative sentences, after the voice, in adapting itself to short quantities, has made a discrete change by radical pitch, through the interval of a fifth, the succeeding melody continues at its elevation, till again brought down for the purpose of a new concrete rise. And in like

manner, after the use of the fifth, for emphatic distinction on a single word, the pitch immediately returns to the original line of the current melody.

From the preceding account of the intonation of the octave and of the fifth, we learn, that their effects are cognizable under two different forms, the Concrete rise, and the Radical change; that the octave is impressed more remarkably on the ear; and that the distinction between the interrogative and emphatic use of these intervals, consists in the difference of the number of syllables, to which they are respectively applied.

It was said, the intonation of the octave, whether by concrete or by radical pitch, is rarely employed; since a rise of eight degrees above the ordinary line of utterance carries most speakers into the falsette. And even with those in whom the rise might not exceed the natural voice, the melody when suddenly changed in radical pitch, would often be ludicrous, from contrast; or would be in danger of breaking into the falsette in its variations; or would be beyond the limits of the speaker's skillful execution. These objections do not apply to an occasional skip of radical pitch through the ascent of the fifth; the variation being less striking in contrast; and the interval of a fifth above the common range of the voice, being rarely beyond practicable management.

Besides the above described uses of the octave and fifth, some canting forms of exclamation, and other familiar voices, in common life, are made on these intervals. They require no further notice.



## SECTION XVI.

*Of the Interval of the Rising Third.*

THE concrete rising Third, like the two last named intervals, is used for interrogative expression, and for the intonation of emphasis. But its degree in both these cases, is less than that of the fifth. It is the sign of interrogation in its most moderate form; and carries with it none of those sentiments which, jointly with the question, were allotted to those other movements.

Besides the exceptions to the rule of the plain diatonic melody, by an occasional use of the octave and fifth, it must now be added, that the general current of the tone is further varied, by the introduction of the interval of the concrete third, and its change of radical pitch. It is more frequently used than either of the two former; for, although more rarely employed than the fifth, as an interrogative, it is a common form of emphatic intonation. In describing the phrases of melody, it was said, the rising tritone, or upward succession of three radicals, on as many syllables, is occasionally employed. Now by the nature of the scale, three radical places contain the interval of a third: it is therefore the space or interval occupied by the constituents of a tritone, rejecting the *vanish* of the last, that makes the proper concrete third. This concrete as regards interrogative effect, is more impressive than the discrete rise of the radicals of the tritone: for if the words, *Go you there*, — in grammar equally a command and a question, — be uttered with the phrase of the rising tritone, or one syllable successively a tone in its radical pitch above the preceding, with a *downward vanish* on each, it will have the character of an imperative sentence. But if the first word rise concretely a third, that is through the space occupied by the tritone; and the last two be carried by discrete skip to the height of the concrete, the effect will

be interrogative, notwithstanding the last two may bear the downward vanish. The same will be the effect when the second word has the concrete, and the last the radical change; or, when the first and second have the common diatonic melody, and the last alone the concrete rise.

There is a form of replication in common speech, especially used by the Scots, consisting of a repetition of the affirmative *yes* or *aye*, in the rising third; and while the words seem to pay the courtesy of assent, the interrogative nature of the intonation still insinuates the hesitation of doubt or surprise. Should the sentiment conveyed by these words be of unusual energy, the expression will assume the form of the fifth, or octave.

When the reader will hereafter have acquired the prefatory knowledge, necessary for the full comprehension of the nature of emphasis, it will be definitely explained, in what manner, and on what occasions the octave, fifth, and third, are employed, in this important function of correct and impressive speech. But as the emphasis, given to prominent words of concessive, conditional, and hypothetical sentences, carries with it, in a measure, the latent sentiment of an interrogatory, its application may properly be illustrated here. The following examples of conditionality and concession, call for one of the wider rising intervals, on the words marked in italics:

Then when I am thy *captive* talk of chains,  
Proud liminary Cherub! but ere then,  
Far heavier load thyself expect to feel  
From my prevailing arm, though *Heaven's king*  
Ride on thy wings.

So in the hypothesis of the following sentence:

If I *must contend*, said he,  
Best with the best, the sender, not the sent.

And the same with the exceptive phrase marked in these lines:

The undaunted fiend what this might be, admired;  
Admired, not fear'd. God and his Son *except*,  
Created thing naught valued he, nor shunn'd.

It is not the purpose to decide here, which of the wider intervals is to be set respectively, on the strong words of these examples. The citations were made, merely to show that the rising third, fifth, or octave, may be used on the emphatic syllables of such sentences.

The interval of the minor third, as we have seen in the first section, consists of one tone and a half. It has a plaintive expression, but is not, as far as I have observed, employed in speech for any of those purposes of interrogation, conditionality, or concession, which are here ascribed to the major third.

It may perhaps be useful, in this place, for the reader to take a retrospect over the subject of melody, as it has thus far been described; and to look upon it as consisting of the diatonic phrases formerly enumerated, varied for the purposes of interrogation, and of emphasis, by the occasional introduction of the wider rising intervals of the octave, fifth, and third. In speaking of the melody of simple narrative, the radical changes of that style were reduced to seven elementary phrases. It may be thought, the further use of these wider intervals, in the transitions of radical pitch, justifies an additional nomenclature, for the phrases, employed in expression. It does so; and the Phrase of the Eighth, the Fifth, and the Third, when the transition is made by the radical skip, either in an upward or downward direction, are the terms for designating these new forms of melodial progression in speech.



## SECTION XVII.

*Of the Intonation of Interrogative Sentences.*

HAVING assigned an interrogative expression to the rising octave, fifth, and third, I defer, for a moment, the history of the remaining forms of pitch, to describe the manner of employing those intervals, in the course of an interrogative sentence; and thereby to learn, how they are related both to its current melody, and to its cadence.

With a view to exhibit the striking effect of the interrogative intervals, let us take the following merely declaratory or assertive sentence, as contradistinguished from the grammatical constructions that generally indicate a question :

Give Brutus a statue with his ancestors.

This sentence is significative of an intention to honor the patriot; is imperative in its purpose; and this purpose is expressed by a downward movement on every syllable. But if the versatile plebian should, the next moment, have a new light of discernment, he might affect to refuse the honorary tribute, by repeating the very words of the decree, with the sneering intonation of a question.

Give Brutus a statue with his ancestors?

The difference of expression in these two instances, would be perceptible to every hearer: nor could the altered intention of the speaker, in the last case, be mistaken. The conspicuous effect of this line, when thus read, proceeds from the use of the rising interval of the fifth or octave, according to the energy of the case, on each of the syllables; and it shows the power of that rise in changing an imperative into an interrogative sentence. In this way only, by the concrete, or the radical rise of

a fifth or octave on every syllable, will the question be fully expressed; for should the interval be employed upon every word except the last, and should this be uttered with the diatonic triad, the interrogation will be lost. If the interrogative interval be given to the last word, and omitted on the others, it will, in some degree, denote an inquiry; but much less forcibly than when the intonation is applied to every syllable. Besides exhibiting the characteristic of interrogative intonation, the preceding examples likewise show the effect of the wider intervals, when compared with the simple concrete of the tone or second, in a diatonic melody. The manner of applying these wider intervals, for interrogation, will be presently described.

Before we enter on this subject, the purposes of elementary instruction require some notice of the varied extent of the interrogative expression; since some sentences demand its employment on every syllable, while others are fully significative of the question by its partial application. But to be more definite:

By Thorough Interrogative Expression, I mean a use of the intended interval on every syllable of the sentence.

By Partial Interrogative Expression, a use of the interval on one, or on a few syllables; others, particularly those at the close, having the melody of plain declarative discourse. For brevity, and for substitutive terms, these distinctions may be called, the thorough and the partial interrogation, or—intonation, or—expression.

The proper reading of the questions contained in the following selections, may illustrate the nature of the above named divisions. When Clarence enters guarded, at the end of the opening soliloquy of *King Richard III*, Gloster thus addresses him:

Brother, good day! what means this armed guard  
That waits upon your Grace?

Here the interrogative intonation is heard only on the clause, *what means this armed guard*; the rest of the sentence has both the current and cadence of the diatonic melody.



When the Queen, in the third scene of the first act, says:

By Heaven, I will acquaint his Majesty  
Of those gross taunts I often have endured.

Gloster retorts:

Threat you me with telling of the King?

This proud and angry question must bear the interrogative intonation throughout its current, with the rising interval at the close, or it will not have the required expression.

As the characteristic intonation in each of these questions cannot be interchangeably transferred, and as every question makes a thorough or a restricted use of the interrogative interval; it would seem, there must be some instinctive principles, to direct a good reader, in designating the places and marking the limits of this use. I propose in the present section to describe, the nature of interrogative sentences; and to set forth some of the principles that appear to govern their intonation.

To state and arrange clearly, the causes that seem to direct the Thorough and the Partial use of interrogative intonation, we must consider both the Grammatical Structure of the question; and the Spirit and Purpose included in it.

Sentences are employed interrogatively, under various grammatical forms.

First. They are constructed assertively, and derive the power of a question solely from intonation. Let us call these, *Assertive or Declaratory questions*. They have an ironical turn, for their intonation speaks 'otherwise than what the words declare.'

Second. They are formed by reversing the usual position of the nominative and the verb, with its auxiliary. Let these be called, *Common questions*.

Third. By joining pronouns to the common question. These we call, *Pronominal*.

Fourth. By joining adverbs to the common question. These, *Adverbial*.

Fifth. By joining a negative to the common, the pronominal, and the adverbial. These, *Negative questions*.

In the Purpose and Spirit of a question, there may be many kinds and degrees of meaning, and expression.

First. A question may be made with an uncertainty or with an entire ignorance in the interrogator, on the subject of the question. This is a question of Real inquiry.

Second. The interrogator, from collateral circumstances, may have some intimation of Knowledge, or a reservation of belief, on what is verbally the point of the question. Call this a question of Belief. Both these questions may be made in either the second, third, or fourth grammatical forms.

Third. But a question with the negative construction, is made as a demand for an according answer; and when furnished with collateral grounds of belief, is sometimes put with the spirit of triumphant assertion. We may call this, the Triumphant inquiry.

Fourth. In connection with claims to truth and justice, a question is sometimes an appeal to the candor of an opponent. This is an Appealing question. To this may be added, the Conclusive, the Exclamatory, and the Imperative: all of which requiring a downward intonation, will be described under the section, on Exclamatory sentences.

Fifth. Questions may be addressed with an Earnest spirit, or with Moderation. They may be made with Astonishment, and Exultation. In short we may say, that as curious, and unjust and impertinent ignorance is always subject to the sway of temper, questions are found with every kind and force of passion.

Upon the subject of intonation in the various forms of questions above mentioned, I here offer some general rules; or furnish approximations towards them, for the assistance of future researches.

It may be laid down as a rule, almost without exception, that where an interrogative sentence has the assertive construction, it requires the Thorough expression. In addition to an example of this case, given in a preceding page, let us take an instance from *Coriolanus*, where the same words are used as a declarative

and as an interrogative phrase. In the fifth scene of the fourth act, the servant of Aufidius says to Coriolanus,

Where dwellest thou?

*Cor.* Under the canopy.

*Ser.* *Under the canopy?*

*Cor.* Ay.

*Ser.* Where's that?

*Cor.* In the city of kites and crows.

*Ser.* *In the city of kites and crows?*

The replications here set in italics, should be read with an interrogative interval on every syllable; and the reason seems to be this. All assertive sentences, when put as questions, are elliptical: since they imply, and should properly include some grammatical phrase of interrogation. Thus the speaker here means, either with inquisitive doubt as to the words, *did you say*, under the canopy? or with real inquiry as to the place, *Where is*, under the canopy? And so of the other instance. But the grammatical phrase of the question being omitted in these cases, it is necessary to supply the defect of the ellipsis, by the use of a thorough interrogative intonation. For when the interrogative interval is applied exclusively to any one of the words or syllables, except the last, it constitutes a mere declaration, with an intonated emphasis on the word so marked. When set on many syllables, or on all except one, it indeed produces a degree of interrogation, but quite unsatisfactory to the demands of sense, and of the ear. Should the interrogative expression be made on the last, while the other words are in the diatonic melody, the reading will fall short of the meaning of the phrase, if it would not, indeed, misrepresent it: since the unexpected rise at the close, instead of the consistent termination by the diatonic cadence, would produce an anomaly of utterance irreducible, by me at least, to any purpose of expression.

When a sentence is constructed with the interrogative pronouns or adverbs, constituting what we called Pronominal and Adverbial questions; and embraces none of those cases which

require the Thorough expression, it commonly appears under the Partial form; as in the following examples:

*Who* hath descried the *number* of the traitors?

*How* came the these things to pass?

*What sum* owes he the Jew?

These lines do not severally require a thorough expression; for the question is here, sufficiently marked, when the interrogative intervals are applied on portions only of the sentence, particularly on its emphatic words. The reason of the rule of partial application may be this. In adverbial and pronominal constructions, there is no question about the existence or agency of the subject of inquiry; and thus its part in the sentence does not call for an interrogative expression. The uncertainty, is in the relation of that existence, to time, place, manner, number, and degree; and on these only, the interrogative intervals are required. Thus in the first example, the existence of the traitors is admitted; the question relates only to their number, and the person who had seen them. In the second, the existence of the things, and their agency in the event, is admitted; the question being, in what manner, or how they came to pass. In the third, the existence of the debt is admitted; the assertion being only as to its amount. Some of the exceptions to the generality of this rule will be mentioned, in speaking of the varying sentiments of an interrogative phrase, and of its final emphatic syllable.

When the sentence is constructed by the nominative being placed after the verb, or between the verb and auxiliary; forming what we call a Common question; either the Partial or the Thorough intonation is employed. I need not illustrate the varieties of this case: the reader can readily recur to examples under it, in which the intonation must be determined by the nature of the sentiment, the place or places of the emphasis, and the form of the sentence, whether it is short and simple, or extended and complex.

Common, pronominal, and adverbial questions are made directly to the point of inquiry, or indirectly by a negative, to its opposite.

The intonation of negative questions, has the Thorough or Partial expression; according to the spirit and purpose of the sentence,—to be illustrated hereafter.

When a sentence, besides the point of the question, has additional members or clauses which contain an address to a person, or assertions, or expletives, or reference to causes, the expression assumes the partial form, as in the following instances:

Of address:

*Why with some little train, my lord of Buckingham?*

Of assertion:

*Why did you laugh then, when I said, Man delights not me?*

Of expletive:

*What's Hecuba to him, or he to Hecuba,  
That he should weep for her?*

Of cause:

*What of his heart perceive you in his face,  
By any likelihood he show'd to day?*

The reason of the rule, seems to be, that the additional clauses, though modifying in some degree the leading point of the question, yet do not, in their separable membership, carry an interrogation, which the portion of the sentence, marked in italics, and called here, the point of the question, does.

When two or more questions of moderate temper are connected by conjunctions, or when, without this connection, they follow in series, it is not necessary that each question should severally have the degree of interrogative expression, required in its solitary use.

Give me thy hand. Thus high, by thy advice,  
And thy assistance, is king Richard seated:  
But shall we wear these glories for a day?  
Or shall they last, and we rejoice in them?

---

Are you call'd forth from out a world of men,  
 To slay the innocent? What is my offence?  
 Where is the evidence that doth accuse me?  
 What lawful quest have given their verdict up  
 Unto the frowning judge? or who pronounced  
 The bitter sentence of poor Clarence's death?

When this rule is not contravened by conditions, requiring universally, the thorough expression, the question, in such instances as the above, is sometimes sufficiently marked, if each of the several constituents of the series has an interrogative interval only on a single word; and this reduces the case, as far as regards expression, to an ordinary sentence, having an emphatic word, so signalized by the given interval. Perhaps the reason of the rule is, that the mind or ear of the auditor being in the feeling, or humor of the question, the interrogation is sufficiently indicated by the grammatical construction.

With respect to the Purpose or the Spirit of a question, some notable circumstances govern the use of intonation.

When the question is prompted by the ignorance or uncertainty of the speaker, and thus contains a Real inquiry, it generally bears the thorough expression; which must consequently in many instances, overrule the formulæ for the partial intonation of pronominal, adverbial, and common questions; and of questions in conjunction, and in series: as in the following examples, where the lines in italics, including a question of real inquiry, call for the thorough interrogation:

*Hamlet.* Dost thou hear me, old friend?  
*Can you play the murder of Gonzago?*

---

*Polonius.* Do you know me, my lord?  
*Hamlet* Excellent well.

---

*Hamlet.* Have you a daughter?  
*Polonius.* I have, my lord.

Although in the stated form of this rule, only a general effect is ascribed to it, yet, when the question has much earnestness, its bearing is universal.

Those questions, in which the interrogator intimates some knowledge, on the subject of his inquiry, and which were termed, questions of Belief, call for only the partial intonation. Under this head, there are even declarative questions, containing so much of an absolute assertion, that they require the slightest degree of interrogative expression, as in the following, of Hamlet to Polonius :

My lord, you play'd once in the University, you say?

There is some doubt in this sentence, and it is therefore properly marked as a question : yet the phrase, *you say*, puts the question, if such, as referring to an event that was known before, to the interrogator.

Of the negative question, that seems to anticipate, or at least to hope for, an according answer, we find an illustration in Shylock's noted parallel between the Jew and the Christian, with his earnest resolve upon revenge.

He hath disgraced me, and hindered me of half a million ; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies ; and what's his reason ? I am a Jew : Hath not a Jew eyes ? Hath not a Jew hands ? Organs ? Dimensions ? Senses ? Affections ? Passions ? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is ? If you prick us, do we not bleed ? If you tickle us do we not laugh ? If you poison us, do we not die ? And if you wrong us, shall we not revenge ? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility ? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example ? Why revenge. The villainy you teach me, I will execute ; and it shall go hard, but I will better the instruction.

Here the questions begin with,—what's his reason ? Now as the answer is made by the inquirer himself, the question is rather one of belief, or an appeal, than a real inquiry, and is to be made by rising intervals, on the first three syllables, with a downward interval on *son* ; thus constituting a partial interrogation. The answer is a full sentence, and serves to illustrate the expression of the triad of the cadence. This triad is always set at a full period. When therefore, Shylock, to his own ques-

tion, responds, and assigns the reason, *I am a Jew*; giving a downward interval to *I*, and the triad of the cadence, with its downward vanishes, to the last three syllables; he joins to the close of the sense by words, a positive closing intonation, which emphatically declares, this alone to be the reason, and implies by the close, that no more is to be said: Thus affording a beautiful instance both of the grammatical, and the intonated effect of the cadence. Add to this, the contrasted variety, of the rising intervals on the question, and the downward intervals on the answer: much preferable, I would say, for its truth, dignity, and force, to the answer when made by the sneering intonation of rising intervals, or of waves, sometimes applied to it. The next two questions, *Hath not a Jew eyes? Hath not a Jew hands?* are similar in argumentative meaning, and should have a like intonation. They are both negative. And as the negative question has a peculiar logical construction and effect, I here offer an explanation of that peculiarity.

Let us take the following, as a common question; *Hath a Jew eyes?* Then as a simple negation; *A Jew hath not eyes?* Now if we join an inquiry to this negative declaration; *Is it, that a Jew hath not eyes? or hath not a Jew eyes?* we question a negative. But to doubt or question a negative, is in a certain degree, to imply an affirmative. Thus to question his not having eyes, is at least to intimate that he has. Hence negative questions may be considered as questions of Belief, under the form of an appeal. If this view is correct, Shylock does not look to Salanio, his interlocutor for an answer; but implies in the negative appealing question, his conviction that the identical, physical and moral constitution in the Jew, and the Christian, equally entitles the former to the rights of truth and justice. Under this view, the question put by Shylock, though one of belief, and appeal, has its claims to the partial intonation, overruled by the vehemence of its spirit; and therefore demands the thorough interrogative expression.

Next follow in succession, five words, each being an elliptical declaratory question; and they are here so marked; having dropped the grammatical phrase,—*Hath not a Jew?*



These questions then, severally call for the rising interrogative interval, on each of their syllables. Let there be no fear of monotony in this case: the variety of sound and meaning in the words, enable the ear to bear the repeated identity of a truthful intonation. We next have a sentence beginning at *fed*, consisting of five clauses. This is still a declaratory question; but the ellipsis that makes it so, does not avoid a solecism; for the interrogative verb, whether expressed or understood, must be changed, and the question, if complete should be, not, *Hath not*, but, *Is not* a Jew fed with the same food, as a Christian is? In its declaratory state in the text, its negative embraces, like the preceding questions, a degree of belief and appeal. But the vehemence has somewhat subsided, and the intonation may therefore be partial; particularly at the end, where the diatonic cadence may be applied. The next four questions are similar; and each is made up of a condition, and of a negative question thereon. If you prick us, do we not bleed? This union of the condition and the negative, puts the question of belief and of appeal, in so strong a light, that its meaning takes the lead, in the intonation of the several questions. All the interrogative parts should therefore have the downward intervals; for these, we will learn hereafter, form the intonation of appealing questions: while the conditional clauses, should have the partial, or the thorough expression, as the meaning, or as variety may require. The next two questions are alike in construction, and contain, severally, a condition, together with a pronominal question, If a Jew wrong a Christian, what is his humility? Here the interrogator returning his own answer, the question may be taken as an appeal, and thus receive the downward intonation. But as the sentiment of the question requires something of a sneer, the emphatic syllable of *humility*, may receive the direct wave, which will be shown hereafter to be its proper vocal expression: while at the same time, the rise of the first interval of this wave, forms a striking and elegant contrast to the emphatic downward intonation of the answer,—*Revenge*. The other answer,—*why revenge*, should have the triad of the cadence, on its three syllables, forcibly declared by its downward

vanishes: meaning, as it would seem,—there is an end of the subject, let no more be said. As an example for the higher Elocution, this composition has great strength and beauty. The vehemence with which the rising intonation begins, moderates as it proceeds; till it gradually declines to the downward, but still impressive intonation of an appeal. If the several questions seem to bear too close a succession of the same rising intervals; let it be remembered, this is not monotony. It is the truth of intonation: and in the purposes of a Really Natural and expressive use of the voice, truth and fitness can never be monotonous, to a scientific, and cultivated ear.

For a further illustration of the negative interrogatory, under that degree of belief, called the triumphant question; I give here an example, showing at the same time, the difference between the negative and the common form.

When Paul, before the Judgment Seat, exclaims,—King Agrippa, believest thou the Prophets? he addresses a real inquiry, and cannot, therefore, with propriety, return the answer himself. For unless, Agrippa had remained silent after the question, of which we are not informed, we see no reason why Paul should so confidently affirm the belief of Agrippa. His personal narrative, and his very naturally ascribing to Agrippa, a knowledge of Jewish affairs, even if grounds at all, are not implied in his real inquiry. But let the question be negative, and the belief will then be implied, Paul's respondent remark might be anticipated, and would perhaps be fairly conclusive; Dost thou *not*, King Agrippa, believe the Prophets? I *know* that thou believest. Now apply rising interrogative intervals to the words,—dost thou not King Agrippa; making the three first strongly and deliberately emphatic, with a slight pause after Agrippa; and reducing the octave or fifth, which ever may be used on the sentence, down to a third on the syllable *grip*, and to a second on *pa*; and terminating the question, by positive falling intervals on,—believe the Prophets: and further, give an emphatic downward intonation to the declaration,—I know that thou believest, with an exulting tremor on *know*; and the question, by the implied belief of its negative structure, will be

a forcible figure of speech, and a striking example of the triumphant inquiry.\*

The extent of interrogative intonation appropriate to questions put argumentatively, and to those embracing a confident appeal, varies from the full thorough application, through all the degrees of its partial use, to the very opposite expression of the most positive declaratory sentence: But of the argumentative, and appealing interrogation, I shall speak, in a future section.

When a question is vehemently made, under any grammatical construction, and with any number of such questions, either in conjunction or in series, the rule very generally assigns to the expression, the thorough extent.

Show me what thou'lt do.

Woo't weep? woo't fight? woo't fast? woo't tear thyself?

Woo't drink up Esil? eat a crocodile?

I'll do't. Dost thou come here to whine?

To outface me with leaping in her grave?

\* We are told, in the 'Acts of the Apostles,' that Paul addressed Agrippa, in what we have called a common question of *Real* inquiry. But Paul, from his own account of his persecuting the Christians, was a choleric, and a violent man; and was besides, an Enthusiast in the Platonic Philosophy; that scholastic source of the fanatical delusions of the 'real presence of Spiritualism,' and of political craft, in the prophecies of 'Manifest Destiny.' Urged and sustained by the overbearing energy, and the self-confidence of his character, he was necessarily fearless before his accusers, and eloquent in the conscious honesty, and declaration of his belief. In the fervor of that belief, he put his question, as if his own conviction had reached his judge. Now either nature or convention, as I maintain, has appointed the form of a Negative question, to express this hopeful reliance of the interrogator, on the yielding assent of the respondent, But this is not the form recorded in the case before us. If Paul's friends or foes in the crowd, reported the Address, we cannot be surprised at a mistake. If it was written out by Paul, or repeated by him to others, the sentiment must then have lost the purpose and ardor that directed the meaning, and force, and appropriate grammar of his impressive vocal question. We may then be allowed, with some probability, to doubt whether the question was written down in the very words of the speaker.

The philosophical critic must pardon the merely illustrating fancy of this Note. And if this, my pastime of commentary, should disturb the nervous Orthodoxy of those who do not like to be called 'Lovers of Wisdom;' they will please to observe, that the proposed emendation of St. Luke, who though a Physician, may not have been an Elocutionist, is suggested by a law of Nature,

The spirit that directs the voice in these several questions, has an excess of vehemence, and the purpose of that spirit, is interrogative. The interrogative therefore, must be vehemently marked by its rising intervals on every word, or there will be no correspondence between the passionate purpose and the vocal expression. But it may perhaps be said, this repetition of the same interval, would be monotonous. If so, the charge is made against nature; and it is always hopeful to defend her. Let him who would try it, for variety, give the several questions, alternately with a rising and a falling octave or fifth; and hear then, their meaning and spirit quite destroyed, by this see-saw of real monotony. Again, let him otherwise contrast these intervals, for some must rise, and try every succession, that may seem to promise variety; then we shall have, together with a striking oddity, a far worse monotony of affectation. After these trials, let him give each question with its proper rising interval: and we can then say, if the purpose and passion are not as deeply impressed on us, as they are forcibly expressed by him. He is only telling the truth of utterance, with emphatic repetition; and we, if fit for sympathy, cannot *perceive* a monotony, which he does not *feel*. But see the elocution, in the Poet's soul and pen! He put eight questions into these lines, and felt then, as we may therefore say now, that all should have the rising intonation. He paid this tribute to nature, in the first six. Then with a mind unconcious of monotony in truth, but merely to give it variety, by another thought with the downward interval, and its vehement assent, he felt, and thought, and wrote,—*I'll do it*.

Say, spirit of Shakspeare! do I thus speak the truth, of thy discrimination, as it so often speaks to me the everlasting truths, and truthful analogies of nature and of life!

But to return. Should a question be addressed in a moderate temper of inquiry, the speaker will generally affect the partial form of expression. When Hamlet says to Guildenstern,

Will you play upon this pipe?

who among the countless, so called, orthodoxies of men, has never yet found one, in likeness of her own.

the composure of mind and the rank of the prince, mingle in the question, the mild authority of a request, with the doubt of an inquiry; and this is perhaps properly represented by the use of a moderate interrogative intonation on the first part of the sentence, with a subsequent reposing descent of the diatonic cadence. It is true, the instrument is brought into the scene, and the question is thereupon put, with a view to the consequent quibble; and on this ground, perhaps, the word *pipe* might be regarded as emphatic. Still the emphasis may be made by stress or force, on the last constituent of the triad, as well as by a rising interrogative interval.

When a question is asked with astonishment, surprise, indignation, scorn, and other emotions of similar spirit, it generally receives the thorough expression. Let us take an example from the scene, in the first act of *Hamlet*, between Hamlet, Horatio, and the two officers; where we find, from the moment Horatio informs Hamlet of his having seen his father, there follows, on the part of the Prince, a succession of questions, with both the declaratory and interrogative construction, requiring with one or two exceptions, a marked use of the thorough expression.

There are thirteen questions in this dialogue. In remarking on them, it is to be regretted,—the nature and novelty of this work obliges me to anticipate some points of our subject, that will be fully explained hereafter. Others gain knowledge from books in their own way; but, from experience, I have found, what is worth reading at all, should be read more than once; different parts of a system being the best expositors of each other. The Student of Nature is always again, and again, going over her Book.

After some words about the late King, our extract from the dialogue begins here:

*Hor.* My lord, I think I saw him yester-night.

*Ham.* Saw? who?

There seems to be here, two separate questions. The first is elliptical; either for the declaratory phrase, *you saw?* Or for the common question, *did you see?* And refers merely to

the fact of an apparition. Since Hamlet's thought is, for the moment, exclusively directed to the impossibility of the King his father, having been seen. The second is elliptical either for, saw who? or for, who did you see? And refers to the person of the apparition. By thus making two separate questions, we are enabled to give more force and variety to the intonated expression of their sense and sentiment. They both express astonishment and inquiry, the former predominating: and this, we shall learn hereafter, calls for a wide downward interval; while the question requires a wide rising interval. These different expressions are therefore connected, by the falling continued into the rising octave; thus forming what we call the inverted wave. The astonished interrogation of this wave, is then to be applied to the first question, *saw*? The second question, *who*? is elliptical, for—*who did you see*? But it is not here a declaratory phrase, requiring a rising interval; for being an interrogative pronoun, it does even when alone, always convey the meaning of a question. But the question has already been emphatically made on,—*saw*? With a moderate pause after this word, the astonishment may therefore be expressed, by an emphatic downward octave on *who*; forming what will be described hereafter, as the Exclamatory question. In this way, the expression of these two words, while both forcible and true, is effected with more variety, than if the same intonation were used on each.

*Hor.* My lord, the King, your father.

*Ham.* The King, my father?

This is a declaratory question, with the sentiment of astonishment: and therefore calls for an emphatic thorough interrogation. This interrogation may be made, as in the last case, by the inverted wave of the octave on *King*; but as the short quantity of the syllable *fa*, will not bear the prolongation of the wave, and perhaps, not even the simple rise of an emphatic octave, without deforming its pronunciation; the interrogative expression might be effected, by taking—*fa*, at the current level of the voice, and then rising with *ther*, by an upward skip of radical pitch, to the height of an octave, as exemplified in the fourteenth section.

Horatio having then detailed the circumstances of the Ghost's visitation, Hamlet asks,—But where was this? What was said, in illustrating the intonation of sentences constructed with the adverb and pronoun, applies here: for the question is emphatically put as to the place; *where* must therefore have either a simple interrogative rise of an octave, or fifth, or a union of these respective intervals, in the form of an inverted wave.

*Mar.* My lord, upon the platform where we watch'd.

*Ham.* Did you not speak to it?

This, as the reader may now perceive, is a Negative Appealing question. All therefore that was said formerly of the example, Hath not a Jew eyes? may be referred to, and applied here: with the exception however, that the present question is less vehement, and therefore less confident in its belief and appeal, and in the expectation of an according answer. The greater energy in the former case, required the thorough interrogation: while here, the application may be either thorough or partial, as the thought or feeling of the reader may direct. If however, as it appears to me, there is in the idea that Horatio should, yet might not have spoken to it, some passing sentiment of reproof on the part of Hamlet, the intonation should be partial, to show that reproof, perhaps on the word *not*, by a positive downward interval.

*Hor.* My lord I did; but answer made it none.

*Ham.* 'Tis very strange.

*Hor.* As I do live, my honored lord, 'tis true.

*Ham.* Indeed, indeed sirs, but this troubles me.  
Hold you the watch, to night?

This is a question of real inquiry, and should have the thorough intonation. But there may be another cause for this. Thinking men, in their purposes, whether good or bad,—if indeed, that exalted agent real thinking ever stoops, as fictional though often does, to a bad purpose,—always have a reason for them. When therefore, Shakspeare makes the whole company at once, answer this question, we must not suppose it done without thought, but to show, the question was not addressed to *you*, as

an individual. Consequently, the interrogative expression should be thrown over the whole sentence, with a slight emphasis on, *to night*: the time being the unknown, while holding the watch, and the sentinels to be set, are the given quantities, so to speak, in the mind of Hamlet.

*All.* We do, my lord.

*Ham.* Arm'd, say you?

This is not a question of real inquiry. For Horatio having formerly described the king, 'arm'd at point, exactly, cap-à-pé,' Hamlet was aware of his having so appeared. But as happens, in cases where the mind is unprepared for a new impression, and hardly receives it, Hamlet recurs, by the phrase, *say you*, to the former report by Horatio, and asks for a confirmation of it. This then being a question of belief, might seem to call for only the partial intonation. Yet as the thought comes back to Hamlet, with some surprise; as an earnest feeling is implied in the desire to have the sentiment repeated; and as there are but three words in the question, and those, important to the point, each should receive the interrogative expression.

*Hor.* Arm'd, my lord.

*Ham.* From top to toe?

This is a declaratory question, and requires the thorough interrogation.

*Hor.* My lord, from head to foot.

*Ham.* Then saw you not his face?

This is a negative question, and thus carries a degree of belief; yet as the spirit is earnest; as the last word is emphatic, and thus requires an interrogative interval, the whole question calls for the thorough-expression.

*Hor.* O, yes, my lord; he wore his beaver up.

*Ham.* What! Look'd he frowningly?

It is not quite clear to me, what should be the intonation, on the first part of this question. I am inclined to take *what*, as an exclamation rather than an interrogative. In each case it



must be considered an ellipsis: in the former, perhaps for, *what a wonder*; in the latter for, *what was his appearance*. As a pronominal interrogatory, it requires a wide rising interval; while the following phrase, *looked he frowningly*, being a question of real inquiry, with the thorough expression, we have unnecessarily, and with seeming levity of voice, two consecutive interrogations. In the other case, taking the pronoun as an elliptical exclamation, with a downward fifth or octave, and a subsequent pause, the gravity of this wider interval would contrast agreeably with the thorough rising interrogation, and give greater dignity to the whole expression.

*Hor.* A countenance more in sorrow than in anger.

*Ham.* Pale, or red?

This is a declaratory elliptical question, and should receive a thorough expression. But perhaps we may find an overruling reason why it should take the partial. As these words make an emphatic contradistinction, and as intonation is the sign of sense and sentiment; that contradistinction must be shown by the intonation. We would then give to *pale*, a rising interrogative interval; and to *red*, a downward positive intonation. Were the quantity of this last word greater, it might receive, with more propriety, the direct wave; its first or rising interval, moderating by its interrogative effect, the positiveness of its downward termination. But, even with the single intervals above proposed, the question, is marked, and the words contradistinguished, by an emphatic and varied expression. This example forms one of the exceptions to the very general rule, that declarative questions should receive the thorough interrogative expression.

*Hor.* Nay, very pale.

*Ham.* And fixed his eyes on you?

This is a declarative sentence, and requires the interrogative intervals throughout.

*Hor.* Most constantly.

*Ham.* I would I had been there.

*Hor.* It would have much amazed you.

*Ham.* Very like, very like. Staid it long?

The three last words, are here the question ; and containing a real inquiry, call for the thorough expression.

*Hor.* While one with moderate haste might tell a hundred.

*Mar. Ber.* Longer, longer.

*Hor.* Not when I saw it.

*Ham.* His beard was grizzl'd ? No ?

*Hor.* It was, as I have seen it in his life, a sable silvered.

There seems to be some difficulty in this last question. If the phraseology were completed thus : His beard was grizzl'd, was it not ? the case would be quite clear. For taking the first phrase, under this form, as a declaratory question, it would receive a thorough interrogative intonation : while the second—being a proper grammatical question, with its rising interval, and following the first,—would have the propriety and force of an emphatic repetition of the question, under a negative and appealing form. But when, as in the dialogue, the construction of the last phrase, is reduced by ellipsis, to the monosyllable *no*, and both the phrases are then made intonated questions, it renders, in some degree, the elocution awkward, and the meaning obscure. Every edition of Shakspeare, I have examined, makes each of these phrases, a separate interrogation. As they stand then in the dialogue, the first is a declarative, question, and must have the rising interval on every word : while *no*, being also a declarative question, must likewise have its rising interval. The question having, however, been distinctly expressed by the first phrase, an endeavor to enforce it by repetition, under this brief monosyllabic construction, would produce only an ineffectual kind of vocal tautology. For a single interrogative interval on *no*, does not here, give that double impression of the question, which is effected, by the same interrogative intonation, on the above proposed and full grammatical question, *was it not ?* If the reader will give a thorough expression, to these two different forms of the sentence, His beard was grizzl'd ? no ? and, His beard was grizzl'd ? was it not ? he will perceive, that in the latter, the inquiry is clearly enforced, by its repetition under the different form of a negative appeal : while in the

former, there is a degree of confusion in the sense, and consequently an undetermined character in the elocution. For in this case, it might seem, without due reflection, that Hamlet having first inquired whether the beard was grizzled, immediately answers his own question, by a declaration that it was not. But taking this single word, according to the text, as a question, even a wide interrogative interval on *no*, has not the power to destroy entirely, the usual, and strongly declarative meaning of this negative monosyllable. And this produces, a confusion, which the full grammatical question, *was it not*, would entirely obviate.

There is another view to be taken of this example: for Elocution is a current of divided and sometimes diverging rills. Thus the phrase, his beard was grizzl'd, may be taken as a positive affirmation, founded on Hamlet's certain knowledge of its living color; and made as additional means for identifying his father. In this case, it should have the downward intonation of a common assertion. The phrase being so regarded, Hamlet seems, for a moment, to question his own conviction: and thereupon, by the declaratory question, *no*,—an ellipsis here, for, was it not grizzl'd,—asks Horatio, by a rising fifth or octave, on this negative monosyllable, if it was not so. My own ear and reflection incline me to this manner of treating the example. But the two parts of the sentence, being universally marked as real and separate questions, I did, on that condition, propose for them, what seemed to me a suitable intonation.

To the scientific and practical Artist-Reader of another age, skilled in the principles, and if we may so speak, in the design, light and shade, color, and perspective, of Elocution, we may predict, that without some further discernment in his day, the structure of this sentence will never allow a quite satisfactory intonation. As however, Hamlet must speak from some recollected knowledge, I would propose, according to the manner just described, to make the first clause a simple assertion, with a downward intonation; and *no*, with a wide interrogative interval. Yet this, from the influence of the usual assertive meaning of *no*, does not satisfy me; and perhaps it is only a poor

apology for my own inability, to say, the sentence should never have been written, to be *read*, and that here, Shakspeare, the Actor, slept.

I have said little of the emphatic words, and of other points in these questions; and have only occasionally noted the extent of the intervals: the purpose being to describe some of the forms of partial and thorough interrogation, and the general character of their expression. Among the purposes of this work, the title page announces, its design to render criticism intelligible, through the study, and promulgation of its system and principles. I have therefore endeavored to show, by the preceding explanatory criticisms, how some of these principles may be applied: leaving others, with competent knowledge, and an observant spirit, to make particular applications for themselves. Personal Authority has always laid such a stupefying weight, on the human mind, that it is hoped this book may be consulted, only for those submitted principles which observation, experiment, and well-watched thinking, may hereafter confirm; and not for suggestions, or critical opinions recorded by the author, merely to illustrate the meaning of his subject; an illustration being often, no more than an analogy to the sense of a proposition, not an exemplary proof of it.

Under the present head, for illustrating the influence of forcible sentiments, in producing a thorough intonation, we have another instance in the retort of Cleopatra, to Proculeius, the friend of Cæsar.

Know, sir, that I  
Will not wait pinioned at your master's court;  
Nor once be chastised with the sober eye  
Of dull Octavia. *Shall they hoist me up,*  
*And show me to the shouting varletry*  
*Of censuring Rome?* Rather a ditch in Ægypt  
Be gentle grave unto me.

The repulsive indignation of this question cannot be fairly painted, without the fullest measure of interrogative coloring. As there seems, however, to be some implied appeal, in the word, *shall*, it might be supposed, the question is one for partial

intonation. But under this, or any other exceptive condition, the earnestness of the sentiment would overrule it.

When the last syllable of a question is emphatic, and its intonation not directed to the partial expression by the preceding rules, particularly that, regarding the series, this last syllable bears the interrogative interval. Should the sentence be short, or consist of a single member, the expression will have a thorough application. In the dialogue between the murderers of Clarence, the second speaker exclaims and asks :

What, shall we stab him as he sleeps?

From the answer of his companion it is plain, the question points at the act of sleeping, and this produces an interrogative emphasis on the last word. Had the inquiry been whether the victim should be stabbed or strangled, the word *stab* would carry the emphatic intonation, and the sentence might end with the diatonic cadence.

It will be shown, in a future section on Exclamatory sentences, that a phrase having the grammatical form of a question,—but from some collateral influence, imbued with sentiments that overrule the interrogative purpose,—is not properly expressed by rising intervals, but by a contrary movement of pitch.

Having thus endeavored to bring the subject of thorough and partial interrogative intonation, into something like a manageable form, I leave the correction of the errors of the effort, and the amplifying of its approved hints, as a work for the better ear, and closer attention of others.

Let us now consider more particularly, the manner of employing the interrogative intervals on individual syllables.

Prefatory to this investigation, it is necessary to consider the radical and vanishing movement, when applied to short and immutable syllables. In the second section I described the means by which the various concretes may be exemplified on long quantities: and there asserted that no syllable however short, can be uttered without passing through the radical and vanish, under some form of intonation. Perhaps the reader is now prepared to receive proof, that the concrete does pass through the wider intervals, or immutable syllables.

We will then suppose, he is familiar with the interrogative expression of a concrete rise through a third, fifth, and octave. Now let him take the immutable syllable *top*, one of the shortest in the language, and pronounce it as a mere sound, without meaning or sentiment : and again, as an earnest question. He will perceive, that however quickly pronounced, it will still have the peculiar interrogative expression. There is therefore in the last experiment, some condition of the voice not heard in the first. Since then, this interrogative expression, on the slow and measurable time of an indefinite syllable, is made by the wider interval of the fifth or octave ; and as there is no other means for producing this interrogative effect, the inference is fair, that the voice in producing that same effect on a short syllable, must have passed through one of those wider intervals. For it does not in this case, proceed from any peculiar quality of voice ; nor from an impressive degree of force : and that it is not produced solely by a radical skip of the syllable to a high place of pitch, may be ascertained by the following experiment. Let the reader, rise through the musical scale by repeating the word *top*, taking care to give it no more than the concrete of a second at each degree : yet with this discrete rise to any high, there will be no interrogative effect. To what then is this interrogative intonation, on an immutable syllable to be ascribed, if not to a momentary flight of the voice, through a concrete interrogative interval. The audible effect justifies the conclusion ; though the increments of time, and of space on the scale, so distinctly perceptible in the slower concrete, are on the immutable syllable, altogether beyond the power of measurement.

From this view of the difference in time of the radical and vanish, on indefinite, and on immutable syllables ; and with reference to the uses of their different times in the intonation of interrogative sentences ; let us call the measurable movement of the voice through an indefinite syllable, the *Slow Concrete* : and its momentary flight through a short and an immutable one, the *Rapid Concrete*.

It appears by the trials above proposed, that the interrogative effect is producible on the shortest syllables : and similar experi-

ments warrant the general conclusion, that every interval of the scale is practicable on every syllable of speech. But it is to be remarked, that the effect of the wider intervals or short syllables, compared with their effect on long and indefinite ones, has a feebleness of interrogative expression, directly proportional to the rapidity of their flight; and consequently, that the slow and distinctly measurable concrete on indefinite syllables produces a more marked impression on the ear. It is desirable, however that the thorough expression should be equally diffused throughout the sentence: and as all syllables have not sufficient length, to bear the slow and most impressive interrogative concrete, it follows that other means, besides those already described, must be employed on short syllables, for the purpose of fulfilling strongly and uniformly the intonation of a question. The means for strengthening the comparative feebleness of interrogative expression on short syllables, consists in raising them, by change of radical pitch, through the interrogative interval, to the summit of the slow concretes on the indefinite quantities; as the following notation of a case of thorough expression will exemplify.

Give Bru—tus a stat—ue with his an—ces—tors?



In this case the interrogative intonation is made by the fifth on every syllable. To the first two which are indefinite and emphatic, the slow concrete is applied. But the third being immutable, cannot bear the slow concrete; the pitch is therefore suddenly transferred by radical change to the hight of the preceding vanish; where, at the same moment, the syllable takes on the rapid concrete of the fifth. The melody continues at this hight, on all the following unemphatic syllables, or which, if emphatic as may be said of *stat*, are of immutable quantity. From *his*, the radical pitch descends to the indefinite syllable.

*an*, for the purpose of rising on this syllable by the slow concrete: and the two final short quantities terminate the melody by radical change and the rapid concrete.

It is by this method then, the union of a radical change with the rapid concrete, that a full and forcible power of interrogative intonation is given to those syllables, which are too short to admit of the slower and more measurable movement.

The reader may satisfy himself of the nature and effect of this radical change, by deliberately pronouncing the noun *con-vict*, as an earnest question. The syllable *con* being an indefinite quantity, and emphatic, will be distinctly heard to rise concretely from a given point of pitch, to the place of the fifth or octave, according to the earnestness of the expression: and the immutable syllable *vict*, with its rapid concrete, will be heard at the height of that previous vanish. When *vict* is kept down at the level of the radical of *con*, and there uttered with a rapid concrete rise, carefully guarding against the descent to a close, the interrogative effect is indeed still perceptible, but in a degree far inferior to the keen questioning of the former intonation.

It is not difficult to assign the reason why the interrogative effect of the rapid concrete is enhanced, by its being taken on the higher places of the scale. For the rise by the slow concrete, is after all, but a gradual change from a low to a high pitch: and though that gradual, or continuous change is plainly distinguishable, in its degree of expression, from a discrete skip to the same height, still an essential though not the exclusive power of the gradual movement, is, its designating that higher place by its termination there. Now this power is the sole efficient in the radical skip; and like that of two discrete notes on a musical instrument, when heard in immediate succession as the extremes of a wide interval of the scale, it does produce an effect closely resembling that arising from a concrete transition of sound between the same extremes. When to this effect of the radical change, the co-operating expression of the rapid concrete is added, the combined effects become equivalent to the interrogative expression, produced by the slow concrete on an indefinite syllable.



As the rapid concrete on a short syllable, whether emphatic or not, does, however moderately, produce an interrogative expression, it may be used, without the radical change in cases not requiring a strongly marked intonation of the question. That is, all the interrogative syllables of sentences, bearing the partial expression, for a thorough expression is generally forcible, may be kept at about the same line of radical pitch. But the syllables so disposed, must still perform their rapid concrete in the appropriate interrogative interval: and it will generally be found, that the moderate temper of such questions receives the abated expression, ascribed to the Third, in the history of that interval.

Besides that succession of radical change above noted and explained, there is another method of applying the general principle of its construction. When the first part of a sentence consists of short quantities, that do not bear extension, the interrogative expression may be made, by the voice setting out at once with a rapid concrete, on the high pitch, and descending afterwards at the first emphatic syllable of long quantity. Thus, taking the two first symbols of intonation from the preceding example, and setting over the remaining notation, the following phrase, as an earnest question,

Pitt a statue with his ancestors?

it will have the just interrogative expression.

Perhaps the reader is now prepared to understand this general statement: That the current melody of interrogation, in sentences requiring the Thorough expression, is made by the slow concrete interval of the third or fifth or octave, on long and emphatic syllables; and by a change of radical pitch, together with the rapid concrete, on the short and unemphatic, and the unaccented: that in sentences, restricted to the Partial expression, the intonation is made by a similar use of the above named interrogative intervals, in connection with the phrases of the common diatonic melody: and that in each separate case of a Thorough, or a Partial expression, the interrogation may, in the same sentence, be formed solely by the Third, or Fifth, or Octave; or more than one of these intervals may be used in the

same sentence ; accordingly as the emphatic force and the sentiment of the several words require, on the one hand, the same expression, and on the other, an appropriation of the peculiar powers of the different intervals to the varying demands of those words.

Let us now learn the means for constructing the cadence of interrogative sentences : or, as most of these sentences have not the peculiar close, or descent, of the cadence strictly so called, let us to speak more precisely, learn the manner of intonation on their three final syllables.

When a sentence has the Thorough expression, the close is made in one of the following ways. And let the reader bear in mind, that when applied to *interrogative* sentences, the terms slow and rapid concrete, mean always, the *rise* of the interval.

If the last three syllables are unemphatic, or immutable if emphatic, or are the unaccented syllables of an emphatic word, the interrogative effect is produced by a radical change, and a rapid concrete of these three final syllables : these syllables at their elevated pitch, being carried on in the phrase of the monotone or rising ditone. For since the interrogative expression always gives an idea of a continuation of the voice, as contradistinguished from the close of the Triad ; the above named phrases do add their peculiar character to that of the rapid concrete, and thus effect the required continuation, at the end of the sentence. This species of close is here exemplified.



The same case of thorough expression being supposed : if the antepenult syllable is emphatic, and of indefinite quantity, it assumes the slow concrete, and the last two take on the radical change and the rapid concrete ; shown by the notation of the word *ancestors* in a preceding example.

In a like case, when the penult is a long quantity, it will rise by the slow concrete ; and the last will have the rapid concrete with the radical change. This form of intonation may be well

understood without a diagram ; and from what has been already shown, it will be unnecessary to give an illustration by the staff, to all the succeeding descriptions within the present subject.

If the last syllable of a sentence, requiring the thorough expression, be emphatic and capable of bearing the slow concrete, it will assume that form of intonation. Under this condition, the radical pitch of the three syllables may go through the downward tritone, as here shown.

Give Fab—ius a tri—umph for his de—lay?



In such instances the concrete rise of the octave, fifth, or third, as the case may be, will create a perception of continuity, and thus counteract the tendency of the radical descent, through three successive tones, to produce a close : for it is a condition of the terminative cadence, that the vanish of its last syllable should be in a downward direction.

When the expression is Partial, and the last clause of the sentence does not require the interrogative intervals, the melody of that clause must be of the common diatonic species, and should therefore terminate with the appropriate triad. But sentences with the partial expression sometimes have one of the three syllables emphatic, and thus require the interrogative expression. Under this condition the following will be the forms of the cadence.

When the antepenult syllable is emphatic, and of indefinite quantity, it will take the slow interrogative interval : and the last two will successively descend from the point below the radical of that concrete, and form with it, a proper diatonic triad.

Should the penult be emphatic, and bear the slow concrete, the last syllable will have its radical pitch a tone below that of the preceding, and by its downward vanish will produce the close of the triad ; the emphatic syllable with its interrogative intonation, being in radical pitch, a tone below the antepenult. This construction however, is not common : for if the emphatic

interrogative expression on the concrete interval comes so near the close, it is generally continued, by the last syllable rising with the radical change.

When the final syllable is emphatic, and of indefinite time, the cadence is made like that of the last diagram, in the preceding account of thorough expression.

The history here given of interrogative intonation, embraces a few leading points of its purposes and effects. The subject offers some interesting views on the philosophy of the human mind, as well as that of speech. It shows how far, the demands of thought outrun the significant powers of the voice; how counter-currents of expression meet without confusion, and how varied sentiments, under the same forms of intonation, are contradistinguished by the conventional specifications of language. I leave the discovery, and better arrangement, of other phenomena, and the exhibition of reason and rule of their variety, for the observation of others. Upon some future extension of the principles of this essay, to the universal practice of speech, the subject of interrogative intonation will form a full chapter of methodic detail. I see, perhaps dimly, some of its abundant and unsorted materials; but have not time, if even the ability, to light-up, to gather-in, to disentangle, to specify, combine, and complete. What is here done, may seem to be too much. For the present age, I believe it is. But this is a concession altogether foreign to the progress of knowledge, and to the pleasure we derive from its development. A history of the desirable and welcome truths of Nature, in the dignified confidence of even its humble contributions, no more asks the favor and applause of those who read, than Nature herself asks the gratitude and worship of those who enjoy her bounties. She gives what she gives, for her own purposes, without distracting her self-energized dispensations, by the subordinate schemes of ambitious expectation. A record of her admirable things should be, in all, the image of her; and perhaps he would both do and enjoy more, in the work of discovering and describing her, who could catch a portion of the unostentatious spirit with which she bestows, and who could put on some of her indifference, to the, too often, thoughtless praise or blame of those who receive.

## SECTION XVIII.

*Of the Interval of the Rising Second.*

WE return from the foregoing account of the use of the wider intervals of pitch, in the construction of interrogative melody, to the enumeration and description of other intervals of more limited extent, but of no less essential efficacy in the scale of intonation.

The rising interval of the second, or the rising radical and vanishing *tone*, has in previous parts of this essay been attentively considered, both as regards its nature and its position in speech. In continuing our orderly notice of all the intervals of the scale, we here resume the subject of this Second, with some further remarks on its important uses. It is the basis of the diatonic melody; and in correct and agreeable elocution, is more frequently used than any other interval: since it is appropriate to those parts of discourse which convey the plain thoughts of the speaker; as contradistinguished from the feelings and emphatic sentiments, that call for wider intervals, and other signs of Expression. Although the Tone, in its simplest state, is thus excluded from among the especial agents of expression, we shall learn hereafter, it may be made impressive by stress on different parts of its concrete; and that an extension of the voice into the wave of this interval, gives great dignity, to the diatonic melody, without destroying the plain and unobtrusive character of its intonation.

The radical and vanish is a necessary function of utterance; or in other words, no syllabic impulse can be made without its passing through some one form of the concrete. But in asserting here, that *immutable* syllables in a diatonic melody do pass instantaneously through the second or tone, I confess my ear cannot measure the progress of the transition. Yet I am led to the conclusion, by the following considerations.

Every concrete utterance of a tone, with its measurable incre-

ments of time and motion, has manifestly the radical and vanishing progression. Now when the time of this slow and manifest concrete, is gradually shortened, in repeated pronunciation, till the syllabic impulse becomes, as it were, a mere point of sound, the characteristic effect of this instant-impulse on the ear, does not differ materially from that of the concrete, in which the increments of time and the progress of pitch are measurable.

But further, it has been shown that the concrete interrogative intervals of the third, the fifth, and the octave, may be passed through on an immutable syllable. This was proved by the peculiar effect of the interrogative voice being thereon distinctly cognizable: and we shall learn in the next section, by the peculiar expression of the semitone, which cannot be mistaken, that *it* does likewise pass through the concrete, on the shortest syllables. Now we can scarcely suppose, the Tone, has not the same concrete movement on momentary syllables, as all the other intervals of the scale, when uttered with the same momentary impulse. This however, is certain; there is a plain but characteristic effect in the momentary enunciation of immutable syllables, clearly distinguishable from that of their protracted utterance through the concrete space of a semitone, a third, and other wider intervals. This may be a mere point of voice; but for the above reasons, we are scarcely allowed to doubt, its being a rapid concrete passage through the second or tone.

Perhaps the reader may desire to know particularly, what portions of discourse receive the tone or second; and with what continuity the diatonic melody, is employed. In describing and illustrating this melody, it was for a purpose, represented as extended through successive sentences. The diatonic movement is however, rarely found of long continuation: the current of the Tone being interrupted by other forms of upward and downward concrete and radical pitch. We have already learned in what manner the wider rising intervals are employed in this melody, both for emphasis, and interrogation; but other intonations are also occasionally introduced for this same purpose of emphatic expression. As then, occasions for using these expressive intervals occur in most discourse, the diatonic melody generally

exists only in detached portions; its continuity in the tone or second, being interrupted by these other intervals, more or less frequently, as the occasions for their expression return. A Gazette advertisement, a legal instrument, and the purely communicative style of plain narrative and description, may generally be read in the thorough diatonic melody. Yet even these must have emphatic words; and there are few compositions, addressed to taste, that have not their melody varied, by the more or less frequent occurrence of other intervals than the second. According to the line I have endeavored to draw between mere thoughts, and what are called sentiments or feelings, and consistently with their appropriate intonation, it might be supposed, the demonstrations of Euclid should be read in one continuous stream of diatonic melody; but even these are perpetually varied by wider intervals, introduced upon illative, absolute, and conditional phrases. The fragments of diatonic melody, occurring in prose declamation, in poetry, and in the drama, are generally of limited extent: and common conversation, when not didactic, nor designedly solemn, nor unavoidably dull, in the heedless purposes of its intonations, almost effaces the simple lines of this melody, by the vivid coloring of its widely varied intervals.

Since the diatonic melody, is assigned restrictively to a certain character of discourse; and since it is desirable that this melody should be executed with the greatest propriety and elegance, we must carefully regard the uses of the interval of the second for the attainment of these ends.

This proper second of the diatonic melody, being incapable of the intonated expression of other intervals, is limited in its characteristic powers, to the means of time, and stress, on its own simple concrete, and wave. The different forms of stress applicable to a concrete rise of the second, will be described in a future section. The other principal means for adding dignity and grace to a passage of this plain melody, and for producing a well measured rythmus, is by the varied length, of syllabic quantity: the prolonged quantity being made by a continuation of the upward into the downward tone, in the form of a wave. It is not however, prolongation alone, that produces a clear and

agreeable effect, in a dignified form of diatonic speech. That length should be made in the equable concrete movement: and further, the wave, as well as the simple rise, should have the initial fulness, and gradual termination, except otherwise varied by the purposes of stress. He who has not cultivated his voice in these particulars, will find it difficult to give extended length to an indefinite syllable, with its co-existent equability and vanish: and will, on trial, be very apt to carry out a long quantity, with the intonation of song. But if he will throw away some of his ideas, about a 'Natural Turn' for things; and all his vain conceit about self-sufficient Genius; cease to believe, that a good elocution, is co-eval with the first cries of infancy; and then set himself to learn the rudiments, and overcome the difficulties of this elegant art, the light and guidance of a special purpose in study and practice, may lead him to an unerring command over the equable concrete; and to the attainment of every propriety of speech.

Facility in managing long quantities on indefinite syllables, with a precision of interval, and a smoothness and nicety of vanish in the execution of this equable movement, is one of the most effective resources of a speaker. The skillful performance of this concrete function, in the impressive fulness and dignity of the Orotund voice, gives the acknowledged satisfaction to a discerning ear, when an Actor, as I have heard one, first breaks his silence in the dialogue; even by a solitary syllable. With this accomplishment of voice, his opening effort receives at once, from a competent critic, the seal of approbation: while the Young Genius of Inspiration, stooping for help, to Green Room traditions, and distracted, perhaps by a buzz in the audience or a mistake of his Costumer, is obliged to work through a whole act, before he can, in the language of a *Natural* strutter of the Stage, bring 'himself 'up' to his voice.



## SECTION XIX.

*Of the Interval of the Rising Semitone ; and of the Chromatic Melody founded thereon.*

THE smallest but not the least important division of the scale, through which the radical and vanish may be heard, is the interval of a Semitone. In the second section of this essay, we learned the means for acquiring a distinct perception of this concrete interval. It was there said,—if, in ascending the scale, the effect of the transition from the seventh to the eighth place be compared with the syllabic utterance of a plaintive sentiment, their identity will be acknowledged. Now the interval from the seventh to the eighth, in the diatonic scale, is a semitone. This interval is used in speech for the expression of complaint, pity, grief, plaintive supplication, and other sentiments allied to these.

In ascending through the diatonic scale, by a repetition of the word *fire*, subdivided into two syllables, with a prefix of the subtonic *y-e* to the last, so that *fi* and *yer* shall be alternately set on successive points of the scale, the transition from the seventh to the eighth place gives to the word, here reduced to a single syllable, the same plaintive expression it has through the streets, in the outcry of alarm.

Intonation by the concrete semitone, is universally, the sign of animal distress ; and when exemplified by the scale, the effect is very different from that of the concrete passage of the word as a single syllable, through the space of a whole tone, between its first and second degrees. Among a multitude of voices where the alarm is given by public cry, this utterance through the second is occasionally heard : and perhaps some of my readers may be able to call to mind the defect of its dissonant difference from the plaintive intonation of the great majority. It cannot be exemplified by the pen : but when the uncommon impression of a particular cry, among a number, is not produced by quality or shrillness, it generally arises from this misapplied

form of pitch. We are much disposed to estimate men by assumed characteristics of their 'classes'; and though our judgments thereby may sometimes be erroneous, there is often truth, and always caution in this method of opinion. Be this as it may, I never hear the phlegmatic cry of *fire*, through a whole tone, without a pursuasion of the general impotence or deformity of the voice or the ear, that in this particular, can so far transgress the ordination of nature.\*

The semitone is employed for the expression of gentleness of feeling: and rarely for great energy, harshness, or impetuosity of thought. It affects generally a slow time and long quantity. The interjective exclamations of pain, grief, love and compassion, are prolongations of the tonic elements on this interval. But its effect is distinctly perceptible, on the short time of immutable syllables. For it will be found on experiment, that the word *cup*, and other immutables, can be uttered with a plaintive intonation, even in its shortest time. Since then this plaintiveness, on long quantities, distinctly measurable, is always produced by the concrete semitone, and not by any other known interval of speech; it may be fairly concluded, when this plaintiveness

\* Since the first publication of this work, in eighteen hundred and twenty-seven, the practice of public out-cry in the streets of Philadelphia, has now in eighteen hundred and fifty-five, entirely passed away. Instead therefore of being as formerly, aroused, in the stillness of midnight, by the Watchman's hollow Orotund, to the plaintive interests, and solemn contrasts of near and distant solitary cries, awaking our safety to sympathy with the perils of a conflagration; hear what we have now, under the prosperous *onward-ism* of our great political, moral and æsthetic 'mission': the Alarm-bells of a whole city at once; the jangling clappers of Hose-carriages without number; the ceaseless roar of inarticulate trumpets; the screams of boys; the yells of men; the wrangling preparations for a street-fight; the *out-shouting* shouts, upon the first volley of stones; the discharge of revolvers; the uproar of a thousand brutal throats; and the silent absence of a 'non-committal' republican police. After the Imperial Roman had robbed-out every Treasury, every Temple, and every private purse, within reach of his quarrelsome and ruthless sword, his avaricious courage failed; and the Barbarian came back, and down upon him in righteous revenge. We with overmatching cupidity, are pursuing and exterminating the Native Indian from his Land. But Hah! with retributive justice, he seems, in the forced submission of his retreat, to have thrown away to the winds, his gross and unlearned spirit; which now, like a national malaria, is spreading an avenging savagism among his conquerors.

is heard on an immutable syllable, that the semitone is rapidly performed, even though the gradual course of its time and motion is imperceptible.

In the next section, we shall consider the nature and uses of the downward vanishing movement. But it is necessary to consider here transiently, the downward vanish of the semitone; since it is one of the constituents of the chromatic melody of speech, now to be described.

The downward radical and vanishing semitone may be exemplified comparatively, by beginning with the word *fire* divided, as before, into two syllables, *fi* and *yer*, and descending except at the extremes of the scale, by their alternate use. The concrete movement on the syllable *fire*, from the eighth degree to the seventh, has a plaintive expression; whereas the movement on the same single syllable, from the second to the first, has not that character. When therefore the voice rises concretely through the semitone, at the summit of the scale, and immediately in continuation descends through it; this repetition of the interval must prolong the plaintive impression. Now, as the sentiment which dictates the semitone usually affects a slow time, and an extension of syllabic quantity, the expression is generally made by this continuation of its upward into its downward concrete, in the form of a wave. This answers two important purposes. It produces a stronger impression of the sentiment: and by repeating the interval, in its concrete form, allows a prolongation of voice, without the liability of a long quantity, to pass into the protracted radical or protracted vanish of song. The expressive effect of this doubled semitone may be exemplified on the word *fire*, as a single syllable, by making an immediate return in the downward direction, after ascending to the top of the scale: for this exactly resembles the plaintive utterance of a protracted syllable of speech.

The sentiments naturally expressed by the semitone, are sometimes restricted to individual words; sometimes they extend over phrases and sentences, and even throughout a whole discourse. These last occasions, requiring the semitone on every syllable, necessarily produce a melody consisting of a

continued succession of that interval. In the eighth section, the Diatonic melody was represented, by the progression of pitch through the interval of a whole tone. The progression here described, being through a semitone, may be called the Semitonic or, by its other term, the Chromatic Melody. Like the former, it is subdivided into the current melody, and the melody of the cadence. The movement of its current may be resolved into seven Phrases, similar to those in the diatonic progress. But as the change by radical pitch in the chromatic current, as it appears to me, is through the interval of a tone, only when it descends, and not when it ascends, the use of the nomenclature must be pardoned, when I call the several semitonic phrases by the terms assigned to those of the diatonic melody.

The doctrine of key, and modulation is the same in the two melodies. A similar appropriation of phrases to the pauses of discourse, for continuing, suspending, or closing the sense, is used in each; and the same rule for varying the phrases of the current melody. But the expression of the chromatic, being generally more grave, or subdued than that of the diatonic, the former more frequently affects the phrase of the monotone.

In describing the diatonic melody, its essential movements were subdivided into the concrete, and the radical pitch. The same distinctions occur in the progression of the chromatic melody. Its concrete pitch is always the interval of a semitone. Its radical pitch, if I have not erred in observation, is conducted in the following manner. When the current melody *descends*, the radical change is downward, over the space of a whole tone. But when it *ascends*, the radical change is upward over the space of a semitone. This change of a tone in descending, will be perceived on executing the downward ditone of a chromatic melody, and comparing its effect with that of the two first constituents of the triad of the diatonic cadence: for if the downward radical pitch of a chromatic melody be followed by another downward radical, similar to the first; or in other words, if we attempt to make a downward tritone in a plaintive intonation, the triad of the cadence will be thereby so nearly accomplished,

that it requires for its consummation, only the faint downward vanish of that triad on its last constituent. Now the radical pitch of the triad of the cadence is formed of the successive descent of whole tones.

The following considerations lead to the conclusion that a radical change in the *upward* direction, is in some cases made by the step of a semitone. By intonating the scale in the manner directed at the beginning of this section, it will be perceived that after rising through the first semitone, on *fi*, the next syllable *yer* begins at the top of that preceding concrete; thus making the radical change of the ascent in this case, a semitone: and as every concrete of a chromatic melody is a semitone, it would seem to follow, by the rule of the scale, that each successive syllable of a chromatic progression, when the radical pitch rises but one degree, must be at the distance of a semitone above the preceding. But it has been shown that the concrete pitch of this melody is, in slow utterance, generally continued into the returning downward vanish of the semitone, in the form of a wave. On this occasion then, the above reason for the radical change taking the interval of a semitone in its upward progress does not perhaps, apply. Whether in this case of the returning downward concrete, the subsequent radical change upward is by the semitone or the tone, I am not prepared to decide, with the confidence I have felt on other points of observation recorded in this work. On the whole, however, there is not much change of radical pitch in this melody; since the monotone is its prevalent phrase. The question is however, left for the inquiry of others; but not to be made a subject of useless refinement and dispute; for as such, it can be of no importance in our Practical Philosophy of Speech.

We learned in a previous section, that in the diatonic melody, special purposes of expression call occasionally for the introduction of the interval of the octave, the fifth, and third. It will be asked, perhaps, whether these intervals are found in the course of a chromatic melody: and if so, how they are engrafted on it. They have a place in it, for the purpose both of interrogation and emphasis; and are applied in the following manner.

Since plaintiveness is the characteristic of this melody ; if an interrogative word should require the rise of either the octave, fifth, or third, it is clear that the expression both of the semitone, and of that wider interval, should if possible, be conjoined. But by the direct rise of the wide interrogative interval, in continuation of the semitone, the plaintive expression would be lost. These two apparently incompatible effects therefore can be conjoined on one syllable, for the purpose of chromatic interrogation, or for emphasis, only by leading the voice in the form of a wave, through the upward into the downward semitone on the appointed syllable ; and afterwards in continuation from the extremity of the downward vanish through the upward concrete of the octave, fifth, or third, as the intended interrogation, or the emphasis may require ; thus forming what we called in the second section, a double-unequal wave. When the peculiar keenness and force of expression, ascribed to the octave is recollected, it must at once be supposed,—it is rarely found among the signs of semitonic interrogation : the third or fifth being commonly used for this purpose. Perhaps the reader may not here require an illustration of the chromatic melody, by the staff. The precision I have endeavored to give to the terms of the description, will it is hoped, enable him to understand it without delineation, or to mark the tablature for himself.\*

\* I here give place to the reader ; for surely, by a knowledge of our principles of delineation, he can make the illustration for himself.

It is the great recommendation of a System of Elocution, derived from the pure and living Fountain of Nature, whence every true and lasting work of genius flows, that its principles may be recorded, and an available knowledge of its precepts and practice, diffused and perpetuated. But it is worthy of notice, on this subject, as on most others, that exactness of knowledge, whether from the modest quietude of its progress, or its freedom from ill-tempered controversy, has always been the least sought, if not the last desired, by the mass of even the so-called wiser part of mankind. And certainly, it is not a little remarkable, in regarding all the Five Modes of the voice, that Pitch,—which with its exact intervals of vocal Intonation, has been, and ever will be unalterable in nature, and which is the only one precisely describable by definite degrees,—should be that particular Mode, of the Five, which has been, and still is declared not only to be unknown, but to be beyond the reach of future discovery. And all this, because somebody first *said so* ; and then every following individual of the Flock said so, *after him*.

The cadence of a chromatic melody is made by a peculiar construction of the triad.

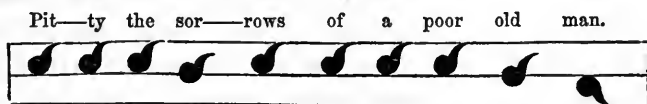
The reader will find on experiment, there is no other means for reaching the full and satisfactory pause of discourse, on three distinct syllables, than that of the diatonic cadence, formed by the radical descent of whole tones, as noted in the first and second diagrams of the cadence, in the eighth section. Consequently the chromatic triad must be made by a similar radical descent; since a downward triad of three semitones, would make no more than a tone and a half. But the *concrete* pitch or vanish of these radicals, thus descending by a tone, is made through the space of a semitone; and the plaintive character of the melody is thus communicated to its close.

It is to be remarked here, that a sentence requiring the chromatic intonation, may sometimes be terminated by the plain diatonic triad, whether the close is made on separate, or on conjoined constituents; and further, that unimportant and slightly marked particles in a chromatic sentence, may receive a radical and vanishing whole tone, without affecting the plaintive expression; provided the semitone is heard on all important words, and long quantities. The forms of the diatonic cadence, occasionally applied to a chromatic melody, are described in the eighth section. I here consider the cadence that bears a plaintive expression.

The chromatic cadence may be made on a single long syllable; or it may be allotted to two syllables; or the space of its descent may be divided between three.

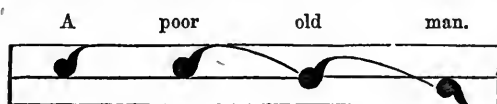
When the three constituents are joined severally to three separate syllables, the close is made by taking the radicals, at the interval of a whole tone in descent from each other; and by giving to each of the constituents, except the last, the rising vanish of a semitone; the last having the feeble downward vanish of the diatonic close. This is exemplified in the following diagram; where the vanish and the *upward* change of radical pitch are both to be taken as a semitone; and the *downward* radical,

either as a whole tone or a semitone ; for I leave this as a questionable point.

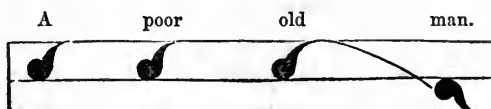


It is true, the last constituent may terminate with a downward semitone ; or may rise through a semitone, and then in continuation descend concretely below the pitch of its radical ; thus carrying the plaintive expression to the very close. But in this case the perception of the cadence will not be so complete as when made according to the above notation.

The chromatic triad may also be made by forming a wave with the interval, and carrying its downward concrete, *into* the full body of the succeeding radical : or otherwise by the downward concrete, *meeting* as it were, the radical but not coalescing with it. In the latter case the radical can receive an abrupt fulness, but not in the former. Now a cadence is more complete, with the radicals strongly marked : as in the following diagram :



When the plaintive cadence is restricted to two syllables, they may be connected, in like manner, by the wave of the semitone on the first constituent of the triad, continued downward to the last ; either, by carrying the downward concrete *into* the full body of its radical, or by its only meeting but not coalescing with it : which last case is here illustrated :



The reader can imagine, or draw for himself, two diagrams, in other respects similar to the above, but with the downward vanish entering *into* the radicals, for the coalescing



form : in which case there will be a swelling fulness of voice, at the place of the radicals, without a break in the line.

There may be a chromatic descent on a single long syllable : but it should never be used in correct speech, except for some special design of expression, unconnected with the mere cadence. For, to distinguish it, as a chromatic close, from the *feeble* diatonic cadence, it is necessary, by the previous rise of a semitone, to give it a plaintive character. Now the continuation of this rising semitone into a downward terminative concrete may indeed have the effect of a close : but it has at the same time, an intonation, altogether foreign to the desirable and appropriate character of the chromatic cadence.

There is still another form of the Chromatic close, resembling the skipping, or false cadence of the diatonic melody. It consists of a concrete semitone on the antepenult syllable, and an immediate discrete descent by radical pitch to the final constituent of the triad ; omitting the second altogether. We do not need a diagram of this form, since it is shown by the last example of notation, supposing it to be without the concrete meeting of the two constituents. It is rarely used as a close ; and only when a peculiar emphasis may be required on the last word of the sentence.

As in the diatonic cadence, so in the chromatic, there are different degrees of repose : and these depend on its construction. That entire consummation, required at the period of discourse, is effected by the triad form in the first of the above notations. The second which is still a triad, with its three constituents meeting, but not coalescing by the downward vanish, has as strongly marked a character as the first. The coalescing form denotes less repose ; since the radicals are less distinctly marked by the abrupt fulness : and it is this conspicuous display of a descent in radical pitch that produces the remarkable effect of a vocal period. The third construction represented above, is the most feeble form of the chromatic cadence ; for being upon two syllables, it is deprived in a great degree, of the effect of the downward change of radical pitch ; and therefore falls short of the expression, required for a satisfactory close.

In concluding this history of the five rising intervals of pitch, and of their uses in elocution, I have only to add that the Fourth, Sixth, and Seventh may be employed, for interrogative, and emphatic expression, respectively similar to that of the third, fifth, and octave. But the third, fifth, and octave, severally adjacent to those other intervals, are by some natural constitution of the ear, more easily recognized as definite points, not only on the discrete steps of an instrumental scale, but as terminative places, in the concrete and discrete movements of the human voice. On this account therefore, the enumeration in the preceding sections has been limited to the semitone, second, third, fifth, and octave of the diatonic scale. I have not particularly inquired into the characters of the remaining fourth, sixth and seventh, or of any fractional extensions of the other five: believing,—they only express unimportant variations in degree, of the sentiments conveyed by those we have particularly described.

In the foregoing description of the concrete, its rising intervals have been represented as bounded by fixed points of the scale. But it has just been said,—besides the second, third, fifth, and octave, other intermediate variations of these intervals *may* be used, as vocal synonymes in speech. It is therefore necessary to be more particular on this subject; and to answer my own question, whether the attenuated close of the vanish, does impress the ear, with the *exact* place of a musical interval on the scale. I might not have noticed this matter, if the *possibility* of measuring the intonations of speech, had not, almost universally, been denied; and if I had not thought, this old prejudice, even after all we have shown, might when driven to its corner, make a desperate defence, by some unnecessary refinement on such a question. I do not say, the stops, as they may be called, of the vanish, if even sufficiently exact as I believe them to be, are as strikingly impressed on the ear, as those marked with a full *note*, either by the voice or by instruments. And although a want of accuracy in the vanish, may not be as readily perceived, as in the other cases, still great precision on this point, is not required in speech. In music,

with its full *notes* of the discrete scale, false intonation is immediately obvious, even in the successions of melody; and in the co-existent notes of harmony, the effect is still more remarkable. But speech is a solo, as well as a concrete performance, and therefore, any slight want of accuracy at the point of the vanish, even if perceptible, is nevertheless, under my observation, of very little consequence. If our sentiments were marked in degree, by nice distinctions, it would be proper to express them, by like gradations in the voice. But as in the grammatical variation of adjectives, the three degrees sufficiently distinguish the countless shades of comparison, so with the interrogative intervals, a difference of third, fifth and octave, is sufficient for present practical use of their vocal expression.

The second it has been shown, has what we call a plain diatonic character, appropriate to narrative, and unimpassioned discourse. It may then be asked, whether a want of precision, in marking the interval would destroy that character. By my observation, it would not; provided the variation be slight, and not diminished one half, down to a semitone, nor extended half a tone, up to a minor third; the former producing a plaintive expression, and the latter, as a fault, being inadmissible into speech. But should the voice, in executing its various intervals, even exceed, or fall short of the exact points of the scale, let others decide the question of its impropriety. To my ear however, for all the precision required by this case, there is no false intonation at the close of the vanish, that has ever marred the purpose of a correct and elegant elocution.

But admitting precision of interval to be a matter of importance, the command over it may be easily acquired; since the vanish cannot be attenuated beyond the ability of the ear to measure it. The place in pitch, of a prolonged note of song, with what is called a *diminuendo*, is still cognizable, as long as it is heard; and it is equally so in the vanish, or *diminuendo* of a concrete interval of speech: though the sentiment is conveyed more forcibly by the louder voice. How far this accuracy of intonation may be required in speech, when we shall have arranged the chaos of our thoughts and feelings, into some effi-

cacious system of definite ideas, with open and honorable purposes, must be determined by time. From the past, present, and prospective disorderly state of the human mind and passions, I have, in this essay, probably assigned more definite degrees, and forms of intonation, whether true or false, than will ever be used by the greater part of oratorical mankind.

If this trifling matter is really indeterminable, let it be excluded, with all like refinements, from what should be a Practical, not a Contentious system of elocution. Those who have so dogmatically asserted the impossibility of measuring, what they call the 'tones of the voice,' could not have referred to the point under consideration. For had the renowned Adam Smith,—who, as one of the number, may fairly represent them,—only carried his sagacious powers of inquiry, thus far into speech, he would have clearly seen that the determination of this question is of little if any importance to an effective elocution.



## SECTION XX.

### *Of the Downward Radical and Vanishing Movement.*

THE functions of pitch hitherto described, are performed principally by a rising progress of the concrete, and of the radical change.

In an early page of this essay we learned, that the voice takes a reverse direction; that the radical movement, opening with fulness on a given place in the scale, descends through its destined interval, with the same equable concrete structure and diminishing force which characterizes the upward vanish. We must now consider the varieties of form in the downward concrete, the occasions of its use, and the nature of its expression.

The downward progress of the voice is made through all the intervals of the scale. In like manner with the rise, the descent is both by a concrete movement, and by a discrete change or skip of radical pitch. The characteristic effect of the descent, whether made concretely, or by discrete skip, and the expression of the several intervals, may be learned, by the following experiments.

Let the reader express himself with astonishment, on the exclamatory phrase, *well done*; assuming the first word at a high pitch; bringing down the last concretely from that height, on a prolonged quantity; and uttering the phrase as if it were the close of a sentence. Should the intonation on the word *done*, be measured by the scale, it will in his yet unskillful attempt, exemplify the Downward concrete Octave, or near it. Again, let him give the interjection, *heigh-ho*, with a degree of emphasis that may throw these two syllables on the extremes of the compass of the natural voice. He will thereupon perceive, the transition from the elevated pitch of *heigh*, to the inferior place of *ho*, is by a discrete or skipping descent. Now this transition, when measured by the scale, illustrates the downward Radical pitch of the octave, or near it.

The Downward Fifth, may, in like manner be distinguished, both in its concrete pitch and its discrete radical change, by respectively applying them to the words of the preceding examples; but with less emphatic force, and with a less striking intonation.

The concrete Descent of the Third may be illustrated, by pronouncing the word *No*, as if it were the last word of a sentence; observing to give it some length, and to exclude every expression, except the simple indication of the cadence. The downward Radical pitch or skip of the third, may be exemplified by pronouncing the phrase, *made an attack*, as if it were a full close; giving the syllables, *made an at*, in the monotone, and making the satisfactory close on *tack*. For, in this case the syllable *at* is the first constituent of the triad; and being by its short quantity, incapable of completing the cadence through the descent of the slow concrete, the voice of necessity leaps over the place of the second constituent, and closes on *tack*, in the proper point of the third.

The effect of the Downward concrete Second or tone may be heard on the last constituent of the diatonic triad; and the radical change of the second, in the descent of the constituents of the same cadence, since its radicals succeed each other by the downward difference of a tone.

The downward concrete of the Semitone was described in the last section, as being plaintively obvious in the vocal transition from the eighth to the seventh place of the scale. If the downward change of the Radical pitch, in a chromatic melody, is like that of its cadence, but of which I have made a question, in the last section, it follows that we have no instance in speech, of the discrete downward pitch of the semitone. But we leave this for future observers.

If the reader is by this time, expert in ascending both concretely and discretely, through every interval of the scale, he may, after ascending, immediately return through the same interval, with the impression of its extent upon his ear; and thus by practice on all the intervals, become familiar with the different degrees and characters of the downward movement, both in its concrete and discrete forms.

We have been considering the downward movement on long quantities: but like the rising progress, it may be rapidly performed on immutable syllables. Yet when the characteristic expression of a downward interval is required on immutable syllables, the transition as with the upward, is generally made by the change of radical pitch.

The expressive powers of the downward radical and vanish will be assigned, in a future consideration of the particular intervals of the scale. As a general remark on its character, it may be said, in contradistinction to the interrogative effect of the rising Third, Fifth, and Octave, that the downward progress through these intervals, whether concrete or discrete, denotes positive affirmation; directly the reverse of doubt, implied in a question. Some other inquirer may hereafter, more accurately refer this expression of the downward concrete, to a general class of phenomena in vocal science; and thus satisfy the demands of philosophy. I cannot, however, withhold the suggestion, yet

wishing to be cautious with mere analogical argument, that the positiveness may arise from its conjoining with an emphatic import, a certain degree of the decisive character of the cadence: for this seems to preclude the expectation of further doubt or reply, by a satisfactory repose of the ultimate intonation on a finished sense. In support of this suggestion, let us bring to mind, that the replications of doubtful argument, from mere courtesy between speakers, are not so often marked with complete cadences as the termination of the sense in many of the phrases would otherwise bear. But we know that when assertions become authoritative from truth, or dogmatic from opinion, the closing intonation of the cadence is freely employed as the definite seal of self-confident affirmation.

After all, however, Truth, the strict monitor of philosophy, reproves us for our conjectures, and allows us here, only to set forth this new instance of consistency in the ordinations of nature: for as the sentiment of inquiry is contrary to that of assured declaration, so in the instinct of the voice, for the expression of these opposite sentiments, the very opposite courses of rise and of fall, are employed as their respective intonations.

The downward movement, whether in its concrete, or discrete form, is used for the purpose of emphasis; and will be particularly described in a future section. It has perhaps an equal power of attraction over the ear, with the upward movement in each of its forms. The expression of amazement, wonder, surprise, and admiration, when not conjoined with an interrogative meaning, generally assumes this form of intonation; the extent of the interval being proportional to the degree of energy in the sentiment. Since the downward progression differs from the upward, only by its taking a different direction, we may look for the same characteristic construction in each. The same explosive fulness should mark the radical; the same equable movement, its descent; the same delicate diminution, its final vanish into silence.

After these general remarks on the subject, we proceed to the history of the particular intervals of the downward concrete.

## SECTION XXI.

*Of the Interval of the Downward Octave.*

THE concrete Downward Octave, in addition to the expression, ascribed generally to the downward movement, conveys in the colloquial uses of the voice, the vivacity of facetious surprise, as in the instance of the phrase *well done*, given above. It is in this case, the very picture of amazement, and so to speak, raises the brow and opens the eye of the voice. In its more dignified uses, there is the highest degree of admiration, astonishment, and positive command, either alone, or united with other sentiments. Thus the astonishment and positiveness marked by this interval, may be coexistent with the complacent feeling of mirth and sociability, or with the repugnant sentiment of fear, contempt, hatred, or in short, with almost any state of mind not incompatible with that of astonishment, and positiveness. For though these associated sentiments have other signs in expression, yet when they go with this high degree of astonishment, the downward octave is the true and only sign of the combination.

But as the same interval thus represents different sentiments, it may be inquired, whether some modification of its structure may not be necessary. It was shown in the second section, that the concrete movement, whether in its upward or downward direction, bears with distinguishable audibility, additional force or stress, on the beginning, the middle, or the end of its progress through a prolonged quantity. Now the application of a different stress to the downward octave, variously modifies its expression. On the radical, it denotes a high degree of mirthful wonder. On the middle of its course, by a swell at that place, the expression becomes more serious and repulsive with its wonder. On the upper extreme, reversing thus the natural structure of the radical and vanish, it increases the degree of



the repulsion, and mingles with it some slight sentiment of anger and of scorn. The characteristic thus assigned to the octave, might at once assure us that it is of rare occurrence. It may be found occasionally in the intensity of colloquial excitement, and in the fervor of the drama: but never, perhaps, in the course of plain narrative or description, since the strained energy of its expression must be the real or the personated pouring out of the heart.

For an illustration of the downward Radical Pitch of the octave; there is, in the first diagram of the fourteenth section, a notation of the fall of the voice, from an upper current of melody, —supposed to be on immutable syllables,—to an indefinite syllable, an octave below, for the purpose of rising again through a concrete octave. This downward radical pitch has the same expression as the downward concrete octave; and is employed in skipping from immutable syllables, in phrases of emphatic astonishment, admiration, and command.



## SECTION XXII.

### *Of the Interval of the Downward Fifth.*

THE expression of the last described interval is marked by a quaint sentiment of familiarity, or by an excessive degree of violence. The Downward concrete Fifth has in many respects a similar meaning; but it clothes its sentiment of smiling surprise, admiration, and command, with greater dignity than the octave. This interval is often used on imperative phrases. Its concrete, like that of the octave, may be modified in meaning, by different applications of stress.

In the following derisive exclamation of Gabriel to Satan,

from the fourth book of *Paradise Lost*, the syllable *ra* is properly made by the natural form of the fifth: that is, by stress on the radical or opening portion of the interval, while the vanish dwindles away in its descent.

Courageous chief!  
The first in flight from pain!

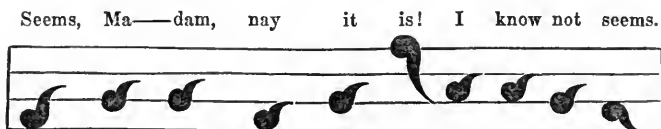
When the Queen says to Hamlet,

If it be, [that is, if death be the common lot]  
Why seems it so particular with thee?

Hamlet returns,

Seems, Madam, nay it *is*! I know not seems.

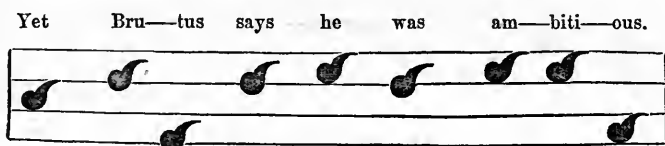
Now, *is*, uttered with the natural downward concrete of the fifth, represents the positive affirmation and surprise of the speaker, at the misconception of his real state. But the solemn feeling of the prince, which rejects, with indignation, the profanity of the supposition, that there is any formal show in the deep reality of his grief, cannot be expressed by the natural form of the radical and vanish. There is a light and pleasant surprise in the form of this concrete, that would misrepresent the sentiment. If the voice is swelled to a greater stress as it descends, the grave severity and dignified conviction of the speaker become at once conspicuous. The intonation of this line, without, however, the swelling stress on the falling fifth, may be thus delineated:



Here a rising third, or the most moderate form of interrogative expression, is set to the first word: for it includes a slight sentiment of inquiry. The succeeding clause, containing a most positive affirmation, has the downward fifth; and the whole diagram is calculated to show the opposite powers of expression

in the rising and falling intervals. In a future section, it will be shown why the radical of this emphatic downward movement is set, as here represented, so far above the line of the current melody.

The Discrete transition of the falling fifth, has the same expression as its concrete form. It is used for syllables that do not bear a prolongation, necessary for the concrete; the two extremes of the interval, as in all cases of discrete transition, whether rising or falling, being on two different syllables. The following notation exemplifies the radical change or skip of the falling fifth:



The sentiment of this line, as it seems to me, requires the intonation of grave surprise rather than that of contemptuous contradiction, with which it is sometimes read: and this I have endeavored to express, by the radical skip of a fifth, between the syllables of *Bru-tus*, and of *biti-ous*. The craft of Antony's oration, in *Julius Cæsar*, turns upon the design to excite odium against the conspirators, by a favorable and moving representation of Cæsar's virtues, rather than by the coloring of their crimes. And though in the well known burden of the speech, they are reported as 'honorable men,' certainly not with the least good will in the title; still, the vocal curl of sneer, sometimes heard on the words just quoted, is inappropriate and affected. At least this may be said of it, as it occurs in the early part of the speech: and when at last the speaker is encouraged to bolder sentiments and declarations, they are those of anger and revenge; and these waste no time in the winding course of contemptuous intonation. But whatever may be said of other parts of the speech, I must claim for the above sentence, the intonation which expresses the surprise of the orator, that any one could so violently reverse the just conclusions to be

drawn from the enumerated motives and actions of Cæsar: leaving to the audience to infer, from this surprise, that some other than ordinary or honest reasons must have influenced Brutus to make the charge of ambition against him. When the line is read in the common diatonic melody, with the difference of a tone only in the radical pitch of its emphatic words, it merely reports what Brutus had said: without the least show of the sentiment I have ascribed to it, and endeavored to illustrate by the preceding diagram.



### SECTION XXIII.

#### *Of the Interval of the Downward Third.*

THE Downward Concrete Third has an expression similar to that of the fifth, but of a more moderate degree.

Dignity of vocal character, like that of personal gesture, consists not only in the slowness of time, and the restraint of forceful effort, but in a limitation within the widest range of movement. And as there is more composure in an interrogation, by the rise of the third; so the expression of surprise and admiration by a downward interval, is most subdued and dignified, when heard on the falling third.

One remarkable effect of the concrete descent of the third, on a single syllable of long quantity, is shown at the end of a sentence, or of a clause, containing a complete sense, but which may not be marked by the grammatical notation of a period. This use of the third was noticed and illustrated in the eighth section, and there described as the feeble Cadence. Its character is not quite definite: for while indicating a close of the sense at its place, it does not altogether destroy the idea of its further continuation. No one on hearing this cadence, would suppose the discourse to be necessarily finished.

As the rising third is sometimes used for emphasis alone, independently of its interrogative import; so the falling third may be employed without expressing surprise or command, merely for varying the effect of intonation. This may be illustrated by the following diagram.

None but the brave! None but the brave!



None but the brave de—serve the fair.



There is certainly no inquiry conveyed by these words: yet we have the rising interval of the third on one of the emphatic syllables. But there is a feeling of admiration in the case, that may be expressed by the upward third. And it will be shown hereafter that all emphatic words, whatever other sentiments they may embrace, do carry with them something of the admirable. On this ground then the emphatic repetitions of the word *brave* might receive the same interval. I have varied the intonation by setting the plain rising second to the first *brave*, the downward third to the second, and the rising third to the last: and this appropriation, together with the falling third on the word *none*, in its third place, does at least produce a varied effect. Speakers who are not aware of the full efficacy of intonation, and who cannot therefore skillfully command it, endeavor to attain a desirable variety in these lines by a transfer of the emphasis of force; and apply it successively to *none* and *but* and *brave*. Such, I know, was, and perhaps still is the formula for these lines, in all our Schools and Colleges. Regarding here the apparent purpose of the poet, and the consistent design of vocal expression, this variation is altogether inadmissible. The contradistinction made in this case, by applying stress to different words, in each repetition, gives different meanings to the phrase. But reiteration is the rhetorical sign of fulness of feeling, or of

its rising energy ; and never of a change of sense. The attempt therefore to vary the meaning of this phrase, which must be identical under any change of emphasis, offends against both dignity and truth, and betrays a limited power over the ample means for vocal variety. A full command of quantity, and of the numerous forms of expression, renders it easy to relieve the ear from monotony on this passage, without changing or distorting the sense of the author : for, if the composition was a prompting of poetry, and not a mere trick of words and emphasis, the sense must have been intended, under any climax of feeling, to be one and the same, in all the repetitions.

In the above notation, I have not illustrated the uses to be made of time, force, the tremor, and other forms of intonation, though all are available, and give additional means for variety.

The downward radical pitch of the third is employed for the purpose of emphasis : particularly where this is necessary on immutable syllables. But there is a special use of this interval, for effecting a full consummation of the close of melody. In the eighth section it was shown that different species of the cadence denote various degrees of repose : the triad form, in which each of the radicals with its downward vanish, is heard distinctly in successive descent, being the most marked indication of the period. It is possible however, to increase the characteristic of this form, by additional means. When a melody is in the higher range of pitch, a gradual descent of the current, as it approaches the cadence, may be employed with that intent ; and properly. But another more elegant and impressive manner is, to apply the downward radical change of a third, with either a rising or falling concrete, according to the effect desired, on some syllable preceding the close, as in the following notation :

Through E—den took their sol—i—ta—ry way.



When this line is read throughout, with only the radical change of a second, the cadence, with its three descending radicals and concretes, does indeed mark a completion of the sense; but the radical skip of a downward third, from *den* to *took*, gives that warning of the period, or that note of preparation, which produces the utterly reposing conclusion, required by the audience, and due by the reader, at the termination of *Paradise Lost*. The last line of Pope's translation of the *Iliad*, may be read to the same notation. 'And peaceful *slept* the mighty Hector's shade.' It does not appear, in this form of the Cadence, that the syllable should be emphatic, except for its preparatory purpose; or that it should be, in different sentences, at any fixed distance from the cadence. Nor is a choice forbidden, between words more or less removed from the close, in the same sentence. In the two examples of iambic lines, it falls on the cesura of a like foot, in each. In the following, from the final Benediction of the Church-service, it occurs immediately preceding the Triad. 'The fellowship of the Holy Ghost, be with us *all* evermore. In the fulfillment of Elisha's imprecation on Gehazi, it may be placed either on the sixth or ninth syllable before the cadence, and perhaps on both. 'And he went *out* from his *presence*, a leper as white as snow.'

Other cadences denote, in various degrees, the conclusion of a particular sense. This Prepared Cadence, if we may so call it, implies that the subject itself, of a paragraph, a chapter, or a volume, is finished.

In the eighth section, five forms of the cadence are named. Now the Prepared, which is however, no more than an emphatic addition to the close, may be united with each of these, if we may perhaps except the feeble cadence; but its purpose is only strictly fulfilled when it is placed before the second triad, with a downward concrete on each of its constituents. All the forms of the cadence are severally required by speakers, to give a just character and variety to the close.

It is not expected, the reader will be able at once to distinguish, and to apply all the forms of the cadence. Some of them, however, cannot be mistaken. The prepared form of the

falling triad, is the most complete close; and this is clearly separable from what was called the feeble cadence, or the faintest indication of the period. With attention to our history, no ear will, on exemplification, confound the effect of the two triads, and the feeble, with that of the prepared cadence.

I have little to say of the minor third; the expression of its downward, like that of its upward concrete movement, is plaintive; but as well as my ear informs me, it is only heard as a fault in speech.



## SECTION XXIV.

### *Of the Downward Second and Semitone.*

I HAVE classed the Downward Second and Semitone, under the same head, on account of the limited extent of the remarks here made upon them. They have a high importance in speech, but it is principally as downward continuations of their previous rise, into that form of intonation, called the wave.

A remarkable use of the downward concrete second or tone, is as the last constituent of both the diatonic and the chromatic cadence. It forms severally, the constituents of the falling triad: and is used,—though its effect is not very conspicuous,—in the successions of the diatonic melody, for the purpose of contrast with the rising second, which, in the history of that melody, was, according to the progressive method of unfolding our subject, given as its sole characteristic.

The downward concrete semitone is employed for the purpose of variety, in the current of a chromatic melody. It is also applied to the first and second constituents of a chromatic cadence; the radical descent of this cadence being by the skip of a whole tone; and the downward vanish on the last or closing constituent, being through the space of that same second or tone.



In terminating the history of the downward intervals, one cannot avoid pausing for a moment, in admiration at the simple and well adjusted means, for the multiplied combinations, and apparent complexity of vocal expression. Nor can the prophetic eye of science and taste, well survey these means, without reaching to some foreknowledge of that Systematic Art of Speech, which at no distant day, must be raised upon the new and lasting foundation of Analytic Elocution. I have not extended the inquiry, nor presumptuously endeavored to apply the principles founded thereon, to the entire detail of the subject; being contented to encourage others towards a work of greater range and precision, by setting before them what is here accomplished, in a case of supposed impossibility. For if the Course-Art of Popularity is not now at work, to make the Fine Arts all his own, I must hope, there will be some beautiful finishing of that system for the ordering of speech, which is here but just begun. He who chooses to follow the path thus opened, may fortunately find himself among the first comers to an ungathered field: a field, unvisited and unclaimed, only because it is believed by the indolent, to be barren or inaccessible; or because the eye of irresolute inquiry has been turned from the leading star of observation, by the vain attractions of theory, and the delusive authority of names. For what does the term, genius for discovery mean, besides—the art of forgetting ourselves and others, and looking broadly, exclusively, and perseveringly at our work? Too many, alas! imagine they are doing all these things, when they are only thinking exclusively, and perseveringly, of themselves and notoriety; and hunting, sharp-scented, and broadly, after the favorable opinion of mankind.

## SECTION XXV.

*Of the Wave of the Voice.*

THE Wave of the voice, as briefly explained in the second section, signifies a continuation of the upward into the downward concrete movement. We are told by the Greeks, that this function was known to them. But if nature did favor them with the important secret, they were thriftless in the trust, and only hid their talent in the napkin. It is noticed by modern writers, particularly by Mr. Steele and Mr. Walker, under the term, Circumflex accent.

As the wave is composed of the two opposite courses of pitch, each of which may be of different intervals; and as the direction of the voice at its outset, and the number of its flexures may vary, the reader must expect to find in the history of this sign, numerous and somewhat complicated subdivisions.

The Wave is a very frequent form of expression, and performs important offices in speech. It therefore becomes him who is willing to turn from the falterings of an instinctive elocution, to the fulness, the purpose, and the precision of scientific rule, not to overlook the subject of the wave.

In order to represent this matter clearly, let the several upward and downward movements, of the wave, be called its Constituents. The constituents may then be severally octaves, fifths, thirds, seconds and semitones, either in an upward or downward direction.

Further, as the upward and downward concrete may be of varied extent, it follows that the wave may be constituted of an upward and downward movement of the same interval; or these constituents may differ from each other. Thus the wave may consist of a rising and a falling third conjoined; or of a rising second continued into a falling third. These varied constructions give occasion for a distinction of the wave into Equal, and Unequal.

It will be found on experiment, that the wave with its first constituent ascending, and its second descending, has a different expression from one, with a reverse course of its constituents. Of the variations thus produced, let the former case be called the Direct wave, and the latter the Inverted.

I have thus represented the wave as consisting of two constituents only; but it may have three or even more; for the Direct may have a subsequent rising interval, and the Inverted, a subsequent falling one. When there are but two constituents, it may be called the Single, and when three, the Double wave. Should there be more than three, as may happen in cases, to be pointed out presently, it may be called the Continued wave.

These several forms admit of various combinations with each other. Thus the equal and the unequal wave may each be direct and inverted, single and double. The double-unequal may have its three constituents dissimilar; or two of them, the first and second, or second and third, or first and third may be alike. The direct and inverted, may each be equal or unequal, single or double. And the single and double may each be equal or unequal, direct or inverted.

But perhaps these relationships will be better understood from the tabular view in the next page.

Classification of the Wave.									
Unequal,					Equal,				
Having constituents of unequal intervals.					Having constituents of equal intervals.				
Double,		Single,			Double,		Single,		
Having three constituents.		Having two constituents.			Having three constituents.		Having two constituents.		
Inverted,		Direct,			Inverted,		Direct,		
First interval falling.		First interval rising.			First interval falling.		First interval rising.		
<div>Octave, Fifth, Third, Second, Semitone,</div>		<div>Octave, Fifth, Third, Second, Semitone,</div>			<div>Octave, Fifth, Third, Second, Semitone,</div>		<div>Octave, Fifth, Third, Second, Semitone,</div>		
As first constituent.					As constituents throughout.				

In the preceding table, only the first constituent of the unequal wave is given. I therefore subjoin a tabular scheme of the second and third constituents of this wave, in its single and its double forms. But the reader is to take the greater part of these tabular views, as the history of what *may* be performed by the voice, in the multiplicity of its combinations; not as the record of a point, as yet, of any practical utility.

In thus penetrating the recesses of nature, we must be allowed to describe her most minute phenomena, however presently useless it may be. Nearly all the forms of the wave here noticed, might be made designedly by a skillful effort of intonation; and perhaps are made in daily discourse, by the instinctive efforts of speech. But the expression of the unequal wave, as far as I can perceive, is limited to a few sentiments: most of the varieties here given, being only permutations of constituents, answering the same purpose. Whether these signs, not specially significant with us, have ever been used to denote ideas or feelings, or ever will be, is yet to be told. We have heard,—but belief should keep a skeptic watch on hearing,—that the Chinese vary the meaning of the same elemental or syllabic sound, eight or ten times, by changes of intonation. Do they draw upon any of the forms of the following table of the unequal wave?

		The first constituent being	The second constituent being either a	The third constituent being either a
Unequal Wave.	Single.	Direct or Inverted, } an Octave.	Semitone second third or fifth.	
		Direct or Inverted, } a Fifth.	Semitone second third or octave.	
		Direct or Inverted, } a Third.	Semitone second fifth or octave.	
		Direct or Inverted, } a Second.	Semitone third fifth or octave.	
		Direct or Inverted, } a Semitone.	Second third fifth or octave.	
	Double.	Direct or Inverted, } an Octave.	Semitone Second Third Fifth or Octave.	Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d or 5th.
		Direct or Inverted, } a Fifth.	Semitone second third fifth or octave.	Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d or 8th. Sem. 2d 3d 5th or 8th.
		Direct or Inverted, } a Third.	Semitone Second Third Fifth or Octave.	Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th.
		Direct or Inverted, } a Second.	Semitone Second Third Fifth or Octave.	Sem. 2d 3d 5th or 8th. Sem. 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 2d 5th or 8th.
		Direct or Inverted, } a Semitone.	Semitone Second Third Fifth or Octave.	2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th.

From a comprehensive view of this table it is manifest, there might be other methods of arranging its details. Each of the distinctions given above might be taken as the generic heads of the wave; and the others might be included as species. Thus we might take the five intervals, for heads of as many sections. Then under each, for instance the octave, we might consider, First, the equal form of this interval, and its combination with other intervals into the unequal form; Second, its direct and inverted; and Third, its single and double forms. Or we might take the distinction into single and double for the two generic heads, and under each of these, enumerate the species, as being equal or unequal, direct or inverted: and so of any other assumed order of these distinctions.

I shall, according to the arrangement in the table, divide the phenomena of the wave into two great classes, the Equal and Unequal; and subdividing each of these by the five intervals of the scale, shall under the heads of these intervals, consider the direct and inverted, the single and double forms.

The pains taken to define the technical terms of this essay, together with the exemplification by diagrams, in the second section must have rendered all the movements through the scale, quite familiar to those who really desire to learn. The description of the wave may therefore be so easily understood, that without a further notation, the reader can readily imagine its various forms, in applying them to syllables.

In order to understand the purpose, and expression of the wave, let us recollect that it is compounded of a rising and a falling interval, the several characteristics of which have already been described. Now it will be found, that the wave generally partakes of the respective powers of its constituents; and further, that a continuous line of contrary flexures, enables the voice to carry on a long quantity, without the risk of falling into the linear intonation of song.

The expression of the wave in all its forms, is modified by the application of stress to different parts of its course: at the beginning, or at the end, or at the place of junction of its constituents.

## SECTION XXVI.

*Of the Equal Wave of the Octave.*

THE Equal Wave of the Octave, is made by a movement of the voice, through its upward, and continuously into its downward interval. It may be either single, consisting of two constituents; or double, consisting of three: though this double form is scarcely used. It may also be differently constructed, by the first constituent ascending, and the second descending, forming the direct; and by a reversed succession, forming the inverted wave.

The equal wave of the octave in its single form is rarely employed in serious discourse. If used in the lower range of pitch, to avoid the sharpness of the falsette, it gives an appropriate expression to the strongest sentiment of astonishment and of admiration. When it assumes the higher range, as it is apt to do, it loses its dignity as an impressive sign. Children sometimes employ it for mockery in their contentions and jests. Its double form has the same expression, under a more continued quantity. The reverse order of its constituents, gives a different character, respectively to its single-direct, and its single-inverted forms; for the latter by ending in an upward concrete, has the intonation of a question, through what we called the Interrogative Wave: while the former by a downward final movement, has the positiveness and surprise of the simple falling intervals. When the direct and the inverted wave of the octave is respectively double, the rule of final expression will be reversed; for the double-direct will then end with the rising or interrogative movement.

On the whole, the double form of the wave claims attention rather as a part of our physiological history, than as a subject of oratorical propriety and taste; and may, in point of use and expression, be rather classed among vulgar mouthings.



## SECTION XXVII.

*Of the Equal Wave of the Fifth.*

ENOUGH has been said of intervals, to explain the nature of the Equal Wave of the Fifth. Its nomenclature is descriptive of its structure. Nor need it be shown particularly of this, nor indeed of the succeeding sectional heads of the wave, in what manner the single and double, the direct and inverted forms are made.

The equal wave of the fifth, is used as one of the means of emphatic distinction; and has therein an expression varying with its form. The equal-single-direct wave of the fifth consists of an ascending and descending concrete, each having in its separate state, respectively, the sentiment of interrogation and of positiveness and surprise. But a junction of these opposite constituents takes in a great degree, from the rising, its indication of a question, while it leaves to the falling, the full character of positiveness and surprise. There is however, another effect of this junction, besides the overruling of interrogation. When a sentiment requiring the downward fifth, is grave or dignified, that character is expressed by pre-joining the rising fifth, and thus forming the direct wave. And further, the direct wave is used instead of the simple fall, merely to give time to the syllable that bears it; for should the sentiment of the emphatic syllable require a prolonged quantity, this wave takes the place of the simple interval, which under unskillful intonation might, in the effort to extend it, be liable to pass into the linear intonation of song.

The inverted wave of the fifth has the compound expression of surprised interrogation, produced by the termination of its last constituent in the upward vanish. And thus it appears, the direct wave of this, as well as of other wider intervals, retains a degree of interrogation; and the inverted, a degree of its positiveness and surprise.

There is not much difference between the expression of the single, and the double wave of the fifth, except what arises from a change of structure by the addition of a third constituent. The double-direct here assumes an interrogative expression, from the vanishing rise of its last constituent; and the double-inverted has the meaning of surprise from its downward termination. Perhaps there is a little scorn conveyed by the double form of the equal wave of the fifth. This is certainly the case when the last constituent receives greater stress than the others. On the whole, however, this double form is not very frequently used as a sign of expression.



## SECTION XXVIII.

### *Of the Equal Wave of the Third.*

THE Equal Wave of the Third, in the degree of its expression, bears such a relation to the equal wave of the fifth, as the simple rise of the third bears to the simple rise of that interval.

In all its forms, whether single or double, direct or inverted, the expression resembles respectively, but in a more moderate degree, that of the different species of the equal wave of the fifth. From its less impressive character, it is more frequently employed for emphasis in plain and dignified discourse, than the fifth and the octave, which are especially appropriate to colloquial dialogue, and to the wider intonation of the drama. It also serves, like the other waves, to extend the quantity of syllables in deliberate and dignified discourse; and to preserve, at the same time, the characteristic concrete of speech.

The equal wave of the minor third is used in song, but is not admissible into speech. The expression of the inverted wave of this interval, does not differ much from that of its direct form.

## SECTION XXIX.

*Of the Equal Wave of the Second.*

WE have now to consider the equal wave of the second, which if ever the time for a Natural, and thereupon a Scientific System of Elocution shall come to pass, will be regarded as a very important and interesting part of intonation.

The difficulty of arranging perspicuously the details of a subject, altogether as new to the author himself, as to his reader; and of giving a full description of parts that are elementary and closely related, but that must be successively explained, has obliged me to proceed in the way of gradual and partial development; of subsequent addition; of anticipation; and of frequent reconsideration, which distinguishes the proposed method of this essay. For the complete arrangement of a science, which in the progress of years or centuries, has gradually grown to the fulness and accuracy of its definitions and order, method after method has been tried and rejected; and the studious inquirer, knowing the attempts and failures of his predecessors, is taught the deficiencies and requisites of classification. But for this offered system of intonation, there was no preceding outline of truth; no instructive sketches of corrected errors, to save me from my own; and as yet, even no friendly-enmity of criticism to 'pluck' them from my pages and 'throw them in my face.' I was therefore at first, and even in preparing this fourth edition, obliged to ask the poor assistance of my own endeavors, to supply my oversights, and correct my faults. A hard, and too often a vain and fruitless labor. Consistently with the manner of Dividing and Instructing here employed, our account of the diatonic melody, regarded only the radical and concrete pitch of the second, and its successions; in order thereby to avoid confusing the reader. Other functions and uses of the concrete were therefore kept out of view. It

has since been shown, that the downward vanish of a second is introduced, for the purpose of varying the current; and that for interrogative, and for emphatic expression, other intervals, both rising and falling, and these united into the wave, contribute to form the full and proper melody of speech. We proceed to show further, that the Diatonic Melody, this Ground-work of all other intonation, employs the wave of the second as an important, indeed an essential constituent of its grave and dignified character. The reader has already learned that long quantity is necessary for executing the wider intervals and waves. When therefore the vivid expression of these forms of pitch, is required on the diatonic Ground, it can only be effected on prolonged syllables. But as the plain melody of narrative or description does not, along with its dignified character, convey any remarkable feeling or passion, there should be some means, different both from the wider intervals and waves; and from the simple rise and fall of the second, which we have shown are suitable only to short quantities, in a quick and 'tripping' speech. These means are a protracted quantity, and the wave of the second, in its direct and inverted, and sometimes its double form. In a previous section, there is an illustration, from *Paradise Lost*, of the want of sufficient length for the purpose of expression, in certain accented and emphatic syllables. I here use that extract for exemplifying the wave of the second: where the simple rise and fall of this interval is set on all the short and unaccented syllables; and the direct or inverted wave, on all that are at the same time of long quantity, and accented and emphatic.

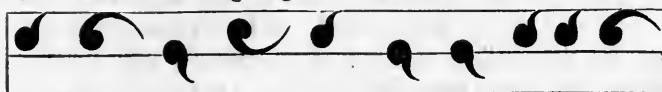
High on a throne of roy—al state, which far



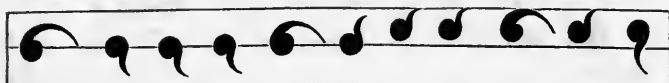
Out—shone the wealth of Or—mus and of Ind,



Or where the gor—geous East with rich—est hand



Show—ers on her Kings bar—ba—ric pearl and gold,



Sa—tan ex—alt—ed sat.



This is a fine passage of descriptive poetry: and the intonation here directed, seems, to me at least, appropriate to its character. There is great grandeur in the idea of the Occasion; while the language is richly associative, and the comparisons striking and magnificent. But the description is not prompted by that state of mind which we distinguished, as feeling or passion: nor indeed should it excite that condition in the mind of an audience. The subject is presented by the narrator, for dignified and grave attention. We are invited to look up, and behold this super-human greatness, and the splendor surrounding its 'bad eminence.' It is however, only the Still-life of the imperial Throne, and has not as yet aroused a passion. The poet, without himself stooping to overcome the beholder with the vulgar disturbance of wonder, has raised his fixed attention, to the refined and reflective sentiment of admiration. We then require no passionate intonation; no wider rising and falling thirds or fifths or octaves; no semitones; no wider waves; no tremors, nor percussive accents; in short, no excessive nor extraordinary use of quality, time, force, abruptness or pitch. The diagram shows the simple upward or the downward concrete, on all the short and unaccented syllables; and the direct or inverted wave of the second, on the long and accented. The feeble cadence is set on the word *gold*, as this terminates the

description of the Throne; but not the sentence, which is finally closed by the falling triad: and this is made more complete, by the radical descent of a third on the syllable *tan*, forming thus the Prepared cadence. I have endeavored so to arrange the intonation, as to give variety to the current of the melody. For although the prevailing phrase is the monotone; with its radicals,—whether the concrete rises or falls, or the wave is direct or inverted,—upon a level line of pitch; yet this line is broken occasionally by the rising and falling ditone. The monotone as here used, is strictly appropriate to a deliberate and solemn style, when this is the reigning spirit of narrative and descriptive discourse. And though we cannot, according to our distinction between plain thought and sentiment, speak of the expression of the monotone, yet we perceive, it has a remarkable character of its own.\*

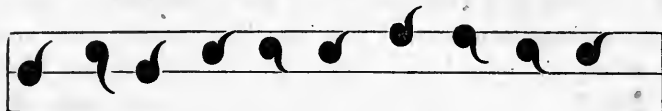
I am left so *alone* with my subject, that I like even to imagine a *companion*. I therefore suppose the reader may with me, recollect, that the immediate succession of the rising and the falling ditone, forms what was called the phrase of Alternation. When this is employed in a current melody, the constant variation of the radical pitch, together with a short syllabic time, and a use of the simple concrete, broadly distinguishes its effect, from that which employs a long quantity and the monotone. The following notation of the description of Abdiel's encounter with Satan, in Milton's Sixth book, will illustrate the *character*, we must not call it the *expression* of the alternate melodial phrase.

\* Sometimes the nature of a thing is more clearly viewed, in the broad light of its contrary. Let our extract then be read in the Falsette, with every kind of interval and wave, mingling as if they had been given us, only to run up and down the voice, and tumble over syllables, without a steady regard to sense or soul. Such outrages always suggest contrasts; and we close our ears upon the nuisance, to imagine the lines, delivered,—in a full orotund, with a well adjusted intonation of the diatonic melody,—by a Garrick or a Booth. It may perhaps be too ludicrous an illustration, even for a note: But just think of that solemn Anthem, 'Before Jehovah's Awful Throne,' sung by a single Soprano, with the accompaniment of a fife and a violin.

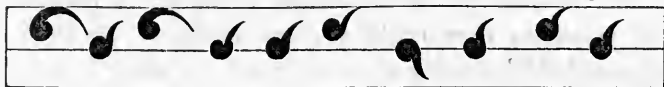
So say—ing, a no—ble stroke he lif—ted high,



Which hung not, but so swift with tem—pest fell



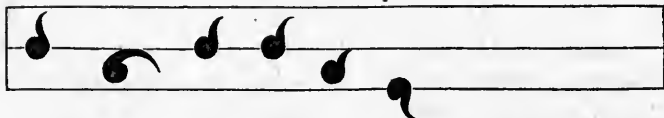
On the proud crest of Sa—tan, that no sight,



Nor mo—tion of swift thought, less could his shield,



Such ru—-in in—ter—cept.



On comparing the two preceding diagrams, we find a predominance of monotones, in the former, and of the alternation in the latter: the line of the monotone being broken by an occasional ditone; and the alternation, by an occasional monotone. In the last case, the spirit of the description, is carried out on this varying intonation; and a Milton-like propriety and taste, have furnished a phraseology suitable to that spirit. Consistently, as it seems to me, with the language, and with the rapid energy of the occasion, I have set the wider interval of the third, on but three syllables; and the wave of the second, only on four: nor should these intonations have more than a limited quantity. A feeble cadence is set on the last syllable of

*saying*: since this phrase, as the sequel to an antecedent declaration, is slightly terminative. All the rest of the intonations are simple rising and falling concretes, and are thus accommodated to the drift of the description. The earnest purpose of the action does not allow a full and reposing cadence. I have therefore used a tripartite form, and given the first two constituents, rising concretes. There is a wider *range* of pitch in the successions of the melody; that is, the radicals ascend higher on the staff, and thus produce a lively contrast with each other. Now all these conditions give to the lines before us, a character very different from that of the former example. A prevalence of the monotone here, might perhaps represent the dignified courage, and calm security of an aggressor confident of success: but it would be misapplied and faded coloring, for the ideal picture of hurried watchfulness and dreadful expectation, which the description of the huge impetus is calculated to excite. It is true, the above lines are merely *descriptive* of a super-human action. But it seems to be a rule of sympathy in such cases, that he who describes, should to a degree, take part in the sentiments excited by his own verbal picture of the scene.

The former of the above illustrations, is purely in the diatonic melody: and though the latter is strictly descriptive, still its character either calls for, or admits the rising and falling thirds assigned to it: while at the same time, it affords an example of the introduction of wider intervals into the diatonic current. Others may think, that still wider intonations might be employed. Let it be as they wish. I am endeavoring to *instruct* them in the principles of an art, not to *direct* them in its practice. In any case, the last example may serve to show how difficult it is, nicely to divide the expressive, from the *non-expressive* in speech.

What is here said of the use of the direct wave of the second, in adding dignity and solemnity to a diatonic melody, is also true of the inverted wave. For if the reader is able to make the continuous rise and fall through a tone, or reversely the fall and rise, on a literal element, or word, he will observe a difference in the effect. But each case will be equally destitute of the striking



intonation of the wider intervals, whether upward or downward. Thus these two contrary forms of the wave of the second, without adding any peculiar expression to the melody, give variety to the intonation of dignified and impressive discourse.

I am not aware that the double-equal wave of the second has a character different from that of its single form, except what may arise from extending the quantity of syllables. Indeed an unusual protraction of quantity in the diatonic melody, instinctively produces the double wave; since the voice may take this serpentine line, through the second, without producing any unpleasant snarl, similar to that of the double wave on some of the wider intervals.

There is what we called a Continued wave, or a progress of the line of contrary flexures beyond the term of three constituents. It is only to the time of an equal wave of the second in a diatonic melody, and of a semitone in the chromatic, that this continued extension, if at all, is to be added. For should some extraordinary expression of solemnity, upon an indefinite syllable, require an unusually protracted quantity; and should the time of the syllable not be exhausted, when the voice has passed through the three constituents of the double wave, it must if still continued, necessarily be carried-on either in the note of song, or through further flexures of the wave. When it takes the course of the flexures, the bad effect of the former case will be avoided: nor will this multiplied repetition of the rise and fall, through this small interval of a tone, produce any positive or unpleasant impression.\*

I have ascribed an importance to the subject of this section, because it is the foundation of a very general principle in elocution. The reader will now perhaps admit our distinction between

\* It may be asked here, why, if the voice can be thus prolonged in speech, should the length of syllables, as stated in our fourth section, be restricted? The extreme prolongation, in the above case, is made on a single tonic or subtonic element: whereas proper syllables are the product of certain combinations of all the elements; and these by their position, in our language, arrest the syllabic impulse. The syllables *all* and *ame* might indeed be continued during the whole term of expiration; but when made in these continuous diatonic flexures, if at all true syllables, they are only exceptions to our general laws of syllabication.

the plain melody formed by a varied rise and fall of the voice through the interval of a tone, and that formed by the occasional introduction of other and wider intervals, producing what was distinctively called Expression. Now, very few speakers are able to execute this plain melody, in the beautiful simplicity of its diatonic construction. Some constantly use throughout their current, the rise of a third, a fifth, or a semitone : or give every emphatic syllable in an impressive form of the wave. Perhaps these faults arise from an ambitious attempt to effect a greater degree of dignified expression, or variety in the simple melody, than the speaker is able to accomplish by the second alone. In this attempt he employs some of the wide and exceptionable intervals, and by their continued repetition, produces a false intonation and a disgusting monotony. For these expressive intervals so remarkably affect the ear, that, unduly repeated, their identity becomes conspicuous and offensive. Whereas the simple and unobtrusive second, may be frequently repeated without producing a like disagreeable uniformity : since changes of the simple rising and falling second, of the direct and inverted equal wave of this interval, together with a judicious use of time, and pitch, afford sufficient variety to the diatonic melody, without destroying its characteristic plainness.

No one without inquiry on this subject, can be aware of the unpretending yet dignified force, the diversified succession, and severe simplicity of the diatonic melody, when conducted on the principles of the radical change formerly laid down ; and varied by the appropriate disposition of the single rise and fall, the direct and inverted wave, the degrees of quantity, and certain forms of stress to be described in a future section. Upon the simple level, so to speak, of this melody, the occasional expression of the wider intervals comes with all the effect that variety of impulse and measurable contrast must necessarily produce. Whereas he who is constantly dealing out his semitones, thirds, fifths, and octaves, allows no repose to the ear ; and when the real occasion for their expression occurs, the sensibility to their emphatic application is exhausted.

## SECTION XXX.

*Of the Equal Wave of the Semitone.*

THE chromatic melody was formerly described as a succession of radical and vanishing semitones. But it was even then stated, there is a continuation of the rising into the falling interval, for the purpose of repeating the plaintive impression of the single concrete, and for adding length to the quantity of syllables. This wave is remarkably distinguished by its peculiar and attractive expression. Its direct, inverted, and double forms have necessarily, from repeating the interval, greater plaintiveness and dignity than the simple rise; and at the same time furnish means for diversifying the current melody.

A mingling of the reverse forms of the wave, is required in the chromatic melody; for the continued repetition of this remarkable interval, and the frequent occurrence of the phrase of the monotone, make it desirable to vary the impression of the melody, without destroying the essential nature of its plaintive constituents. Now this is accomplished in a degree, by an appropriate disposition of the direct and inverted wave; these contrary movements having a difference of character, perceptible on comparative trial: for the effect of the simple rising interval, being different from that of the falling, the varied final constituent gives its character, respectively, to the reverse forms of the semitonic wave.

It may be remarked, on the subject of this and the preceding section, that whenever a good reader expressively prolongs the quantity of his syllables, and surely no one can read well without this use of quantity, he does instinctively employ these waves, in all deliberate and solemn utterance: while on the other hand, his voice assumes the simple rise and fall of these intervals, without the continuous flexure, in delivering those gayer and more

energetic sentiments that naturally suggest a shorter time of syllables, and a more rapid pronunciation.

If these then are the spontaneous and satisfactory efforts of the voice, on two such important points, it may be asked, why we should labor, so deeply in search of principles, that brought into practice, would be no more than the fulfillment of the instinct of speech. I have said, these points of intonation are accomplished by a good reader, if there can be a good reader, without the educative means of science; one to whom nature has given a mind, and sensibility, to assume the thoughts and feelings of an author, and the vocal power to represent them with propriety: by one who, when he feels the uneasiness of error, will give even painful industry for its correction; and who, in his self-directed labors, is unconsciously following the order, and effecting much of the purpose of scientific analysis and rule.

But how shall he find out, or preserve his way, who has not this native grace of improvement; who searches after right, without knowing what is wrong; and who copies both the faults and merits of an individual example, instead of reaching forth, under the direction of broad-founded precepts, to gather excellence by discriminative selection. It is to such a person that a development of the principles of speech becomes indispensable. To him the fulness of history, the strictness of definition, and the diffusive light of system, afford those aids, which the eagle-eye of observation, and that sure-winged thrift of genius, which sometimes bears itself from instinct, up towards science, may not so strictly require.



## SECTION XXXI.

*Of the Wave of Unequal Intervals.*

THIS term denotes a vocal movement, by contrary flexures, with constituents of different extent. Thus, if the voice rises through a second, and then in continuation falls through a third; or falls through a given interval and rises through a different one, it is called the Unequal Wave.

It will at once be perceived, there is a direct and an inverted, a single and a double form of this wave; while the possible combinations of its constituents are so various, that the complex enumeration of them would be altogether useless, except the expression of each of their permutations could be pointed out. But the recognized varieties of its expression bear a very small proportion to its multiplied species. It embraces wonder, positiveness, and interrogation, in different degrees, according to the extent of the interval and the direction of its last constituent. I am not however able to assign to the unequal wave, in its various forms, any general characteristic of expression, except that of strongly marked scorn, and other feelings of a like nature and force. These sentiments are in a slight degree conveyed by the curling of the Equal wave, and even by the simple rising and falling fifth, and octave, when there is much stress, or an aspiration laid upon their vanishing extremes. But the most striking sign of contempt, and of similar sentiments, consists in a wide variation of the constituent intervals of the wave; especially if the wave is double, with the intonation strongly aspirated, or with a guttural vibration on its final concrete.

This wave of unequal intervals is employed for the stronger, and generally exaggerated passions of the drama, and in the peevishness, and colloquial cant of common life: but it should be rarely used in the moderate temper of a greater part of written dis-

course. It has a vulgar earnestness, and a quaint familiarity, that render it adverse to a grave or graceful design of speech.

When the expression of scorn is required on an occasional word, in a current melody of dignified or solemn utterance, it is, under the direction of feeling and taste, generally made by the proper use of stress and aspiration, on the simple rise or fall of the third or fifth; for this conveys a more moderate degree of the sentiment; at furthest, in such a case, the expression is not carried beyond the aspirated structure of the single-equal wave.

There is a peculiar expression of the unequal wave, described under the head of Chromatic melody, which forms an exception to the general characteristic of scorn, above ascribed to it. I refer to its employment, for the purpose of chromatic interrogation. In this case it is necessary to give, on the same syllable, an intonation both of plaintiveness and of the question; and this can be accomplished, only by subjoining to the last constituent of the equal-direct wave of the semitone, or to the last constituent of its double-inverted form, the rise of the third, or fifth, or octave. But it is to be observed here, that this, and other forms of the unequal wave, cease to be expressive of scorn, by merely withholding the aspiration for them, and by avoiding the guttural vibration on their last constituent.

The unequal wave may form the cadence of a chromatic melody, on one syllable. In this case the voice rises through the interval of a semitone, and then in continuation descends concretely a third to the close. This intonation however, on account of its peculiar expression, is unsuitable to the general character of repose required in the cadence. From the nature of its constituents, this form of the wave, particularly if enforced by stress, bears the sentiment of plaintive or querulous surprise: and consequently, is admissible on the last long quantity of a chromatic sentence, only when it conveys this sentiment. Should the stress be increased with an aspirated close, it would give the expression of querulous scorn.

As the wave, under every form, especially requires syllables of indefinite time, it is obvious, why long quantities are necessary for reaching full dignity of speech, since these alone are

capable of bearing the wave; dignity of expression being an effect of the wave of wider intervals, on emphatic words, and of the wave of the second and semitone, in the respective currents of the diatonic and chromatic melody. With the light of this principle, the reader may see on what defensible ground, it was formerly maintained, that the majestic movement of the first line of the second book of *Paradise Lost*, was shocked by the limited and insufficient quantity of the word *state*.

High on a throne of Royal state which far——

All the accented syllables of this line, except *state*, are of indefinite time, and will bear the equal wave of the second. The same is true of nearly all the syllables in the three succeeding lines of the passage: and with the exceptions here alluded to, the whole is admirably fitted, by its time, for the vocal representation of this magnificent description, by the Poet of unsurpassed Sublimity.

From inattention to this subject of quantity, it often happens that poets use syllables of immutable time, in emphatic places that call for the expression of the wave. The following example, cited in the eleventh section, will now be better understood.

And practised distances to cringe, *not fight*.

The sentiment of scornful exultation, conveyed by the words *not fight*, here requires a form of the unequal wave on each; but from the limitation of their quantity, this movement cannot be employed, without a remarkable departure from correct pronunciation.

In speaking of the various ascending and descending concrete intervals, it was shown that a similar, though diminished effect of intonation is produced by the leap or change of the voice, from the radical of a concrete to the pitch of its vanish, without passing through the intermediate space. Now since the wave is only a junction of the concretes of its constituents, it might naturally be supposed that some expression analogous to the effect of a concrete wave, may be produced by radical changes to the extremes of its flexures. Such a correspondence may be

effected on some of the forms of the wave. Thus in the case of the immutable words *not fight*, an approximation may be made towards the required expression of the continuous concrete, by giving *not*, at a discrete fifth above the line of the current melody; then returning discretely to that line on *fight*; and finally, rising on *fight*, from that line, with the rapid concrete of a third: thus producing a kind of discrete imitation of the direct-double-unequal wave of the fifth and third. For if we suppose the radical of *cringe*, to be on a line with the current melody, and its concrete to be carried from that radical place, through the points of the rising and falling discrete fifth above mentioned, it will, with the rapid vanish of the third, form such a wave. This discrete intonation by the wider intervals, comes much nearer to the expression of contempt, designed by the exultation of Satan, than can possibly be reached on the triad of the cadence, to which the voice is prone, in this case, from the short time of the syllables, and their position at the close of a sentence.

Another example, given in the eleventh section, may still further illustrate this design to convey, by radical changes, the expression of a wave of equal intervals, when a limited syllabic time, renders its continuous or concrete movement impracticable.

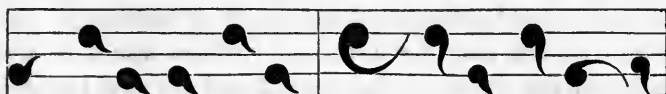
Faithful to whom? To thy rebellious crew?  
Army of Fiends, *fit body to fit head.*

The words here marked in italics, convey the sentiment of admiration, and scorn, and should be intonated by an alternate skip of radical pitch through the rise and fall of a fifth. That is, with *fit* on the line of the current melody, take *bod*, by radical skip, a fifth above *fit*; *y* again at the current line, a fifth below *bod*; *to* also on the current line; *fit* a fifth above this last; and finally *head* a fifth below, at the current line: observing, that with the radical skips, there is still a feeble and rapid downward concrete on all the syllables. I offer in the following diagram, two notations; one of the discrete changes proposed for the Poet's phrase; and another, with the same number of words taken, as well as I could compose them, to represent



something like the spirit of the short-timed phraseology; and with sufficient quantity to bear the concrete, and the wave.

Fit bod-y to fit head. Well paired with all thy sins!



The First of these notations is *described* above. In the Second, the word *well* has the inverted wave of the fifth, with its rising constituent, expressive of a sort of admiration, ironical it must be, at Satan's preposterous claims to an honorable faithfulness. I say nothing of a slight tremor on this rising constituent, to show the exulting scorn of Gabriel; nor of any form or degree of quality and stress, for the impressive display of the whole phrase. After the lighter sneer has thus been intimated, the rest of the words convey a positive assurance on the part of the speaker, of the truth of the contemptuous comparison, and should therefore have the conclusive intonation of the downward intervals. *Paired* has the falling fifth: *with*, the feeble and falling rapid concrete of a third, on the line of the current melody: *all*, a positive downward fifth, from the height of that interval above the current: *thy*, a direct unequal wave of the second and third; and *sins*, a feeble cadence to close the phrase. Now in all this, there is but the plain intelligible up and down of the voice, without assistance from any *occult quality*, emanating from the soul, that has never yet been seen, scented, touched, tasted nor heard. In the first of these ways only, that is by marking, the extremes of those intervals, which, upon extendible syllabic quantity would be given as a wave, can that open eye of wonder, and snarling of scorn, be substitutively executed. But even with every assistance from the radical skip, the reader, if he possesses the soul of elocution, must still find it imprisoned within these words.

We have had occasion to apply the term simple or single, to the un-flexed concrete, to distinguish it from the wave. The above example of intonation on immutable syllables, suggests

the antithetic use of the terms, concrete, and—inconsistent as it may appear,—*discrete* wave.

Let me here recall the attention of the reader to the subject of syllabication. It was shown how the construction of syllables is governed by the radical and vanishing movement. It was likewise stated, that the course of syllabic sound is always limited by the extent of the upward and downward concrete; but that the prolonged and perfect syllable is practicable upon another form of pitch. We are now prepared to hear that the unbroken current of the voice, may be carried through the contrary flexures of the wave, without destroying that singleness of impression which forms one of the characteristics of a syllable.

Enough was said on the subject of the alphabetic elements, to explain this in a few words. The wave is a continuous sound, and consequently affords no opportunity in its course, for the outset of a new radical, which, with its following vanish would produce another syllable. For it was shown that an interruption of the concrete, whether made wilfully by pause, or necessarily by the occurrence of an abrupt or an atonic element, is unavoidably the end of one syllable, and the preface to the beginning of another.

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After the description, thus far given of the individual functions of the speaking voice, we may take a more comprehensive view of the subject, by Recapitulating the account of these functions, as they appear in the connected current of discourse: and thereby show them in the joined relations of synthesis, as well as in the separate individuality of decomposition.

We speak with two purposes. First, to communicate mere ideas, or thoughts, apart from passion. And Second, to express our feeling or sentiments. According to that difference, the voice should have a different set of signs, for each of these purposes: and this, upon inquiry into nature, is found to be the case. But as it is difficult, if not impossible, to draw a strictly dividing line between mere thoughts, and what are called sentiments; so the vocal signs, severally representing them, cannot be clearly divided, in arrangement. I have however, in previous parts of this essay, marked out a practical distinc-

tion, founded on the more obvious difference of the cases. For plain narrative and simple thought, we employ the Diatonic melody.

This melody, consists of a simple rise through the concrete of a tone, varied by the occasional use of the downward tone; with a radical pitch changing through its several diatonic phrases; and a termination of the melody by the descent of the cadence. The grace and refinement of speech, in this case, is largely dependent on that construction of the radical and vanish, which displays a full and well-marked opening of the concrete, and a gradual diminution of its force. These are the constituents employed, and this their disposition, for reading plain narrative or description: and generally, if such subjects, as the definitions of astronomy, title-deeds of property, and gazette advertisements, are not read for the most part, in this style of intonation, the effect will be unsuitable to their passionless thoughts.

In the above cases, as well as in others, requiring the diatonic melody, the movement is supposed to be with a tripping step and a short quantity. If however, the thoughts should have a dignified importance, an increase of quantity in the accented syllables, together with a general slowness of the time will be assumed: the concrete still continuing in its simple, though somewhat more protracted form.

Should this deliberate character be further raised into solemn dignity, the melody will assume the mingled progression of the direct and the inverted-equal wave of the second. Much of the Church-service should be read with this plain protracted intonation. It conveys in full, the sentiments of august composure, solemnity, and veneration. A proper management of the contrary courses of the waves, together with a change of radical pitch, gives sufficient variety to the melody: while it avoids the forceful impression of wider intervals, that would overrule the self-possessed ease and grave simplicity of this unobtrusive intonation. This style of melody, includes the means for producing that graceful dignity of voice, which is in vain attempted through the breadth of 'o's and 'aw's in mouthing; through strong

percussive accents with long pauses; the waves of the wider intervals; and that heartless affectation which passes without motive or rule, in unexpected transition from the strongest cushion-beating emphasis, or stage vociferation, to the attempted significancy of a mysterious whisper.

Although the diatonic melody is represented above, as consisting exclusively of the second and its waves, yet it must be understood that the rise, and fall, and wave, of wider intervals, are frequently found mingled with the simple second, and its waves. For this plain melody may happen to contain a question; which must be made, according to its grammatical construction, or its sentiment, either with a thorough or partial use of the intervals of the third, fifth, or octave: or some words conveying a sentiment of surprise, positiveness, or scorn, or mirthful admiration, may call for distinction above the rest. Now the emphatic syllables of such words are so distinguished, by the wider rising and falling intervals of the scale, and by the wider waves, either in the concrete or discrete form.

These last remarks, showing how the two purposes of speech are unavoidably connected with each other, bring us to the second division, properly called, Expression. This is effected by the wider intervals, both in an upward and downward direction, and by the wider waves. But, with some exceptions, the expressive intervals are only applied occasionally; and not generally, like the second, in a diatonic melody. It will be shown, in a section on the Drift of the voice, to what extent, phrases and sentences of expressive intervals may be employed.

There is one expressive interval of the scale, the Semitone, sometimes employed on single words, and conveying a sentiment of complaint, pity, tenderness, or supplication. But its more general use is on phrases, and sentences, and throughout discourse. This is called the Chromatic melody. Like the two forms of the Diatonic, its current is either in the rise and fall of the simple interval, for less deliberate and serious sentiment; or for its more plaintive and dignified expression, in the equal wave of the semitone, with the variations of its direct and inverted, its single and its double forms. Some parts of the

Church-service, containing words of complaint, penitence and supplication, call for this solemn wave of the chromatic melody.

Other functions contribute to the means of correct, elegant, and expressive speech. These were considered under the terms, Quality of voice; Melody, or the run of radical pitch on its different phrases; Pauses, with the proper phrases of intonation to be used at them; and Grouping, or the means of impressing on an auditor, more definitely, the syntatic relation of words and phrases, by means of pause, emphasis, and the variations of time and force.

This summary includes the constituents, thus far enumerated, that enter into the composition of melody. Some important functions, yet to be described, will furnish us with the signs of other sentiments.



## SECTION XXXII.

### *Of the Intonation of Exclamatory Sentences.*

THE downward concretes, and the wave, are variously expressive of surprise and admiration; and as these, with like sentiments, are embraced by that form of speech, called Exclamation, I shall point out some of the principles that seem to govern the use of these intervals, in Exclamatory sentences.

Beyond a mere admission of the existence and importance of such a thing as intonation in the art of speaking, Philology has given no other explanation of its specific forms, than what is vaguely signified by the common 'notes' of Interrogation and Exclamation. But as these notes only imply some undescribed peculiarity of voice, without being employed according to a system or rule of intonation, they can be considered as no more

than grammatical symbols to the eye. The indefinite state of knowledge, with regard to the intonation of these forms of speech has been further confused by the vague uses of their symbols. For we find the note of interrogation often applied to what are really interjective, or argumentative appeals: and what, by the light of inquiry may be shown to be strictly exclamatory.

In the section on interrogative sentences, it was shown even in the questions, there exemplified, that the downward intervals and the wave, are often necessary for the partial, and occasionally for the thorough intonation. Had the reader been prepared, by previous explanation of the nature of these intervals, it would have been more particularly shown, that some questions with the grammatical form, are made, altogether by these downward movements. He may therefore now be told, after what has been said of the positive expression of the falling intervals, that whenever a question employs the direct wave, or the downward movement, the interrogative character is lost in the sentiments which require these adopted intervals.

Interrogations are, in their purpose or spirit, Questions of Belief; Appealing; Argumentative; Exclamatory; and Imperative questions.

The Question of Belief has a latitude of meaning, from a mere intimation by the inquirer, of his knowledge upon the subject of the question, to his full assurance, that the answer must accord with the hopes and belief that prompted his question. This question takes its purpose and spirit from its construction; and infers it from the premises of facts, feelings, and reasons, preceding the question; or, if we may so abuse the term, premise, from the subsequent action or discourse; constituting what we called the *collateral* grounds of indication in a question.

In treating formerly, on negative questions, some examples were given, in which the tendency to partial interrogation, was overruled and the question made thorough, by the energetic feeling of the appeal. But the questions, reserved for this section, contain the Spirit of Belief to a degree, that calls universally, for an intonation of the positive downward intervals.

I have therefore included the above named forms of interroga-

tion under the present head of Exclamatory Sentences; for these require the same downward forms of pitch. It will be difficult however to draw a precise line of separation between the pure interrogation of the rising intervals, and the interrogative use of the downward positive movement. And though we may not be able to make the points of their near resemblance, a matter of exact discrimination, this is no reason, we should not describe and arrange their manifest distinctions.

The Appealing Question. The spirit of this interrogatory is, in most cases, that of positive conviction. For no one ever appeals, but with the expectation of judgment in his favor. The appeal is put in the questionary form, either with a persuasive deference; or with cunning sophistry, as a leading idea towards the required decision. Now the real or the feigned belief of the interrogator produces, in questions of this kind, the same downward intonation that positive declarations require. I say the reference of these questions is made, rather for confirmatory approbation than for the unbiassed voice of judgment; and this is more clearly exhibited in the forms of poetical appeal to the will of heaven. For this implies the highest assurance on the part of the interrogator. Thus in the fourth act, and second scene of *Julius Cæsar*, Brutus says,

Judge me ye Gods! *Wrong I mine enemies!*  
And if not so, *how should I wrong my brother!*

Here are two appealing questions put, not in the doubt of inquiry, and with anxiety for a reply, but with the full expectation of a favorable hearing. The words in italics therefore properly require throughout, the downward intonation. In truth, the spirit of the expression is exclamatory.

There is a fine example of this question, in *Hamlet*: where this Prince comes upon the king, at prayer, after his penitent soliloquy.

Now might I do it, pat, now he is praying;  
And now I'll do't;—and so he goes to heaven:  
*And, so, am I revenged?*

The last line is an appealing question of belief, to the speaker's

own sense of retributive justice. The intense seriousness of Hamlet, does not allow this question to take the more cheerful intonation of the rising intervals; but calls for a strong downward expression; which may be applied in this manner. With a slight pause after, *and*, and *so*, give to the first of these words, a forcible emphasis of the falling fifth, or octave; and to the second, a direct wave, of either of these intervals: the rest of the sentence having a downward intonation, with a strong emphasis on *venge*d. Hamlet satisfies himself, that sending the king to heaven by killing him at prayer, would not be revenge, but 'hire and salary,' on his part, and grace and 'salvation' to the king. And the positive spirit of his belief on this point, directs his question; And, so, am I revenged? *And* is here to be taken as an illative particle; *so*, as an ellipsis, for, *by so doing*. The meaning of the passage may then be amplified thus; Now, might I do it; (*kill him*) and now (*while he is at prayer*) I'll do't; and so (*by killing him at prayer*) he goes to heaven. And so, (*but by so doing*) am I revenged? or, (*by so doing am I, therefore revenged?*) This full phraseology requires no special aid from intonation to show the thoughtful vengeance with which Hamlet questions the connection between the cause and the consequence, and thus justifies his appeal. But when the sentence is reduced to its textual brevity, the emphasis of a positive intonation is necessary to assist the grammatic feebleness, if not to clear up the obscurity of the elliptical construction.

The Argumentative or Conclusive question. The object of this question is not inquiry: for it is generally addressed upon data, that make the phrase, though grammatically an interrogation, rather a logical conclusion from premises admitted or proved. Thus Antony, over the body of Cæsar says,

He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill:  
*Did this in Cæsar seem ambitious!*

Or as more strongly marked in this:

You all did see that on the Lupercal,  
I thrice presented him a kingly crown,  
Which he did thrice refuse. *Was this ambition!*



These arguments, for so they may be called, though addressed with the words of a question, certainly cannot be received in the spirit of one. That spirit is really inferential that Cæsar was not ambitious. In short, these cases belong to what might be figuratively termed an interrogative syllogism, of that species which logicians call an Enthymeme, or an argument of two propositions only, the minor and the conclusion, thus :

Cæsar thrice refused a kingly crown ;  
Therefore Cæsar was not ambitious.

The syllogism being completed by the addition of its major proposition, thus :

An Ambitious man would not refuse a kingly crown ;  
But Cæsar thrice refused a kingly crown,  
Therefore Cæsar was not an ambitious man.

Such being the positive character of these phrases, it follows from the rules we have laid down, that they should receive a forcible intonation of the falling intervals ; the very opposite to those which denote interrogation.

According to the present method of reading, by confusing the natural laws of the voice, and thereby corrupting its practice, these questions might be given with a thorough application of the rising intervals. But in this case the intonation would be apt to assume the sneering expression of the double-direct or single-inverted wave, in order, by its ironical effect, to endue the inquiry with the force of a real negation.

And here our history points out one of the many relations, discoverable between the arts of logic, grammar, and rhetoric, and that of elocution : or, in other words, between all the purposes of the human mind, and the vocal means of expressing them. It has been shown, that the words in italics, of the above examples, are in meaning, positive declarations of belief in a fact. But by a figure of speech, this meaning is conveyed in the form of a question : and questions are generally taken as words of doubt. Consequently in cases like the above, where the voice has a positive meaning to express, it should be able to annul the usual power of the grammatical question. The means for

effecting this, is by the use of the most emphatic degree of the downward intervals; for their expression is furthest removed from that of the rising interrogative voice. And this instance may serve to pre-signify the kind of vocal and grammatical contrariety, that the future cultivators of elocution will be called upon to analyze, and to reconcile, by the extended powers and resources of their art. Thus, strictly, every proposition of a syllogism must either affirm, or deny. No question therefore, can form part of the process of logical reasoning; since it neither affirms nor denies. Yet see, in the above cases, how the voice breaks through this law of the school, by its forcible intonation, and endues an undetermined inquiry, with the power of a positive declaration.

The Exclamatory Question. The appealing question, it was stated above, is exclamatory; and conversely, it may be said here, the exclamatory question embraces an appeal. The only ground for distinguishing them, is that the exclamatory phrase appears to be further removed from the nature of a question, than the appeal, by its seeming the less to require an answer.

In Shakspeare's *Richard II*, the King, in that celebrated descant on the state of princes, says,

I live with bread like you, feel want, taste grief,  
Need friends,—subjected thus,  
*How can you say to me, I am a King!*

The words in italics do not require an answer, for they contain the sentiments of reproof, displeasure, surprise, and conclusive denial; but not inquiry: and therefore are properly expressed by the use of the downward concrete, and the direct wave.

The Imperative Question. There is such a thing as overbearing impetus in feelings, as well as in physical momentum; whereby the expression, appropriate to one thought is carried into another, which under different circumstances would not admit of that expression. Now the intonation of an imperative question, seems to be one of this character: for there are here two sentiments in the mind of the speaker, Command and

Inquiry; and these are in immediate connection with each other. But the zeal of the question is exhibited in the vehement desire for an answer; and this desire displays itself in the earnest authority of command. By this transfer, the command assumes the whole energy of the case; and seeming to forget, if I may so illustrate the subject, the expression due to the question, throws the positiveness of the imperative sense over the whole. This is exemplified by Macbeth's consultation with the witches.

*Witches.* Seek to know no more.  
*Macbeth.* I will be satisfied. Deny me this,  
And an eternal curse fall on you. Let me know,  
*Why sinks that caldron! and what noise is this!*

The eagerness of Macbeth is here changed to anger, at the prospect of disappointment. This anger assumes the command, in the phrase *let me know*, and the strong downward intonation of this command is, by the impetus of feeling, continued throughout the two succeeding questions. The intelligent reader will, on trial, at once admit the propriety of this positive intonation; for let him, after the angry command, immediately give to the questions the rising intervals of interrogation, and not only will the defect of appropriate gravity and force be apparent, but the violent contrast of expression, will be even ludicrous. Yet without the overruling of this imperative sentiment, the questions would naturally take the interrogative intonation; for they contain a real inquiry.

In the above instance, the question has the previous command expressed; but in all cases where it is wanting, we are to understand the phrase, *tell me*, or some equivalent imperative.

Perhaps one of the reasons why the class of questions, now under consideration, drop their proper interrogative intonation, is that the grammatical phrase sufficiently indicates the inquiry; and thus allows the associated sentiment to thoroughly assume the downward interval.

There are other sentiments, requiring the downward intervals, embraced in a grammatical interrogation. But perhaps I have given examples enough on this subject, to furnish means for an analysis and classification of all its forms.

Upon the subject of the common Note of interrogation, we may remark, that as most questions are signified by their grammatical construction, and as this symbol, in most places, sets no rule for intonation, it may be regarded as useless in all the forms of interrogation, except the declaratory, and some phrases that without it might be mistaken for imperatives. In these, the mark placed properly at the beginning of the question, would be definite in its indication, from such sentences always requiring the rising intonation. That the common manner of applying this symbol, may confuse a reader who attempts to direct his voice by it, is a fair conclusion from its being used indifferently in cases which require, as we have now learned, a totally different intonation.

Having in the present, and a former section, considered the various kinds of interrogation, let us survey them in recapitulation.

Questions in their grammatical construction, are Declarative, Common; Adverbial; Pronominal; and Negative.

With regard to their Spirit, or meaning, they are questions of Real Inquiry, of Belief, and Triumphant questions.

A declarative question, is an elliptical sentence, from which the interrogatory clause being omitted, the question must be signified by wide rising intervals on every syllable. Of this, examples were given in the seventeenth section. But some declarative questions partake so much of the Spirit of Belief, that they may be uttered with only a partial use of interrogative expression: as in the following, of Hamlet to the Player:

You could, for a need, study a speech of some dozen or sixteen  
lines, which I would set down and insert in't?

Declarative, and indeed all other questions, vary in extent, from the usual length of sentences, to that of a monosyllable; as was shown in the sixteenth section, on the interrogative intonation of the word *yes*. A similar use may be made of *no*; for though this declaratory negative is always identical, in its grammatical sense; yet the interrogative intonation, suspends, or changes that sense, and thus throws the meaning into doubt.

Questions of real inquiry imply the interrogator's entire ignorance of the subject. They are generally of the declarative, common, pronominal, or adverbial form.

Questions of belief imply various degrees of knowledge, on the subject of inquiry: that knowledge being frequently inferred, from collateral reasons and circumstances, declared, or intimated in the context. They are generally negative in their construction; but may have other forms.

The triumphant question, is the highest degree of the question of belief: and is generally negative.

Figurative questions,—to which however the imperative is an exception,—denoting a full and positive belief on the part of the interrogator, are included under the present head of Exclamatory sentences; and call for the downward intervals, or the wave, such as I now proceed to show proper Exclamations require.

Many exclamations may be regarded as elliptical sentences. The design of these broken phrases is to give a quick and forcible representation of thought or feeling: and as this is done with a brevity of style, which sometimes might not clearly convey the sentiment, it is necessary to employ the additional means of intonation. And hence arise the structure and the characteristic expression of Exclamation.

The shortest exclamatory, like the shortest interrogative sentence consists of a monosyllabic word; and this may be any of the parts of speech, if perhaps we except the article, conjunction and preposition; the interjection being the most common. And here we have the power of intonation in the strongest light; for thus it seems to be the art of speaking, almost without words. From the monosyllable, exclamations vary in extent through degrees of the ellipsis, to the full syntax of a sentence: though the greater part are abbreviations by the haste of passion. Exclamations might then be arranged according to their structure, as grammatically imperfect, or as complete. I shall class them according to their sentiments.

When it is said, exclamatory sentences generally, if not always, bear the falling intervals or the wave, it must be understood that the extent of the interval is in proportion to the force

of the sentiment. Thus the following interjective reflection, from its moderate temper, might require no more than the direct wave of the second on *O*, and the triad of the cadence, on the remaining three syllables.

O withered truth!

While the energetic emphasis of Hamlet's revengeful exclamation at the atrocity of the King,

O villain, villain, smiling damned villain!

should receive the deep and forcible descent of the octave.

Of the many kinds of exclamatory sentences, I shall only notice, the Admiring, the Plaintive, the Scornful, and the Imperative; since these illustrate the several forms of intonation required by this impressive class of phrases.

The Admiring Exclamation. Admiration is an earnest approbatory sentiment, felt at new and elevated perceptions or thoughts. Now, the newness of objects or of our thoughts upon them, involves in a degree, the sentiment of inquiry as to their nature and cause; and thus seems to call for the use of the rising intervals. But this sentiment has not quite the force, requiring a verbal or a vocal question: while, at the same time there is in the character of Exclamation, a positive conviction of the rare importance of the object of Admiration. It is from embracing these two sentiments, that the admiring exclamation calls for the direct wave or union of the rising and the falling interval; the positive character of the exclamation, by the downward course of the last constituent, predominating over whatever sentiment of inquiry may be indicated by the previous rise. Let us take as an example, the following description of the assembling of the fallen Angels at Pandemonium.

So thick the airy crowd  
Swarm'd and were straightened; till the signal given,  
*Behold a wonder!*

Here the syllables *hold* and *wond* require the direct wave of the fifth, and by their indefinite quantity freely admit of it.

The Plaintive Exclamation. It was shown in the nineteenth section, in what manner a plaintive interrogation may be made,

by the junction of the semitonic expression with the wider upward intervals. The plaintive exclamation is produced by the rise of the semitone continued into the descending third, or fifth, or octave, according to the force of the sentiment; thus constituting a direct wave of unequal intervals. The direct wave of the semitone and fifth is the proper intonation, for the accented syllables of the following plaintive exclamation of Macduff:

O Banquo, Banquo,  
Our royal master's murdered!

The Scornful Exclamation. It was said in the thirty-first section, that Scorn according to its degree, is expressed by the simple rise or fall of the wider intervals, or by the various forms of the wave, when made with an aspirated or a guttural voice; the lighter degrees of expression, or the simple rise and fall being appropriate to the sneer; and the stronger, consisting of the wider waves, to the deepest contempt and execration. Now when such sentiments are contained within short emphatic sentences, they require what is here called the Scornful Exclamation; as in the following, from the *Merchant of Venice*.

*Bassanio.* This is seignor Antonio.  
*Shylock.* How like a fawning publican he looks!

The sentiment of this last line will be properly expressed, if the syllables in italics receive the unequal wave of the rising fifth and falling octave, under a slight degree of guttural aspiration; and the rest of the sentence, the falling fifth, with the like aspiration.

The Imperative Exclamation. An imperative sense universally requires a downward interval, or a direct wave. Other functions, such as stress, aspiration, and guttural *grating*, to be spoken of hereafter, serve to mark the degrees of force or authority in the command. The following exclamation of Macbeth to the Ghost of Banquo, requires the downward fifth or octave throughout; according to the degree of energy the speaker may think appropriate to it.

Hence horrible shadow,  
Unreal mockery hence!

We need not pursue this subject further. Exclamations are but forcible expressions; and there may be as many kinds as varieties of feeling and thought. Thus every mental energy and passion may be found in discourse, under the exclamatory form. Let others define and divide them. Perhaps the nomenclature, and examples here given, may assist the work of inquiry and classification: and when hereafter, Elocution shall be raised into a Science, and so cease to be, at least in intonation, a mere animal instinct; all those things in the art, that can be to me but subjects of hopeful imagination, may, in the fulness of knowledge, be accomplished by others.

Upon the subject of Interrogation and Exclamation, it is to be remarked, that in some cases, emphatic distinction may require the use of a downward interval or a direct wave, among the rising intervals of interrogation; and a rising interval, among the downward concretes and direct waves of exclamation. The contrasts of intonation in such instances, constituting one of the characteristics of what is called emphasis, or an impressive designation of single words.



### SECTION XXXIII.

#### *Of the Tremor of the Voice.*

IF the reader has borne in mind the explanations in the first section of this essay, he must be aware that the forms of pitch thus far described are, severally, phenomena of the concrete, the discrete, and the chromatic scales. He has now to learn the means of expression derived from the Tremulous scale.

This scale consists of a rise and fall through the whole compass of the voice, by a more delicate exercise of that particular vibration in the throat, called in common language, gurgling.



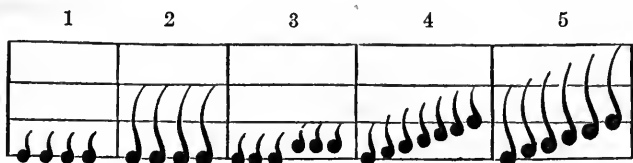
Although the Tremor has always been known as a vocal function, its nature is here first analyzed, and its use and management in speech, described.

In our first section there is a general account of the Tremulous scale. We must now be more particular.

It has been shown, that every effort of the voice is necessarily through the radical and vanishing movement: and that the audible characteristic of the several intervals of the scale may be distinctly recognized, even on the shortest immutable syllables.

Since then each of the tonic and subtonic elements does, even in its shortest time, always pass through the concrete, it follows that, however quickly *successive* any one of them may be repeated, each impulse must be a concrete interval. When therefore the tremor is made on any of the above named elements, either alone or in syllabic combination,—and in this last case, it is heard only on the single element;—the successive constituent impulses of that tremor must each consist of an abrupt radical, and of a rapid concrete of some one interval of the scale. Let us for more precise description, call these impulses, or iterations, the *Tittles*. Thus the tremulous scale is made up of a succession of Tittles, each of which, like the common syllabic impulse, has its radical, and its concrete pitch. Taking the name of the interval as a designation, there may be a tremor of the semitone, second, third, fifth, and octave. That is, the concrete pitch of each successive tittle may rapidly rise or fall through those intervals respectively. In this case, the tittles are supposed to be continued on the same line of radical pitch, the vanishes rising therefrom to their required heights; but it is easy to understand that while an iteration of these vanishes is going on, through any concrete interval, the radical pitch of these vanishes may, in its iterations, be carried upward or downward through the whole compass of the voice. In this tremulous scale, we have Abruptness as an independent *Mode*; constituting, with the feeblest voice of pitch, the whole matter of the function; and suggesting, no more the common idea of Force, than an immutable syllable suggests the idea of Time, or a point, the idea of a line. This change of radical pitch in

the tremulous movement is therefore, made in two ways, as in the following diagram :



First. A given number of these Tittles, are continued on one line of radical pitch: as in the first and second bars of the diagram; the first, having the rapid concrete of a third; the second, that of a fifth. The third bar represents an iterated line of tittles, with a skip of radical pitch through a second or tone; then again, an iteration at the summit of that tone: and thus by an alternate succession of iterations on a line, with a radical change by proximate degrees, the voice may ascend through the whole extent of the scale. In this way, the radical skip is through the diatonic scale of song, with an iteration of the tittles on each degree of the scale.

Second. The ascent through the scale may be made, by taking the radical of each tittle of the tremor successively above the last, at a less distance than the tone or even the semitone: as in the fourth and fifth bars; the rapid concrete in the former, being a third, and in the latter a fifth. Thus, by a gradual rise of the radical pitch, through what we called minute intervals, the whole compass of the voice is traversed.

We have no means for ascertaining the extent of space between the tittles, in this second kind of ascent. It may be inferred that it is considerably less than a semitone: for if we make a tremulous movement through any cognizable interval, for instance, an ascending third,—and this may be done by familiarizing the ear with a discrete skip from first to third, and then comparing it with a like rise by the tremor,—the number of tremulous impulses will greatly exceed five; which is the

number of concretes in a rising third, through the successive degrees of the semitonic scale.\*

When the tremulous movement is through the descending scale, whether by the diatonic progress and iteration on a line, or by the gradual change of minute intervals, the concrete of the tittles takes likewise the downward movement: for the expression designed by the downward course of the radical pitch of the tittles, seems to require a like direction of the concrete. Nor have I been able to perceive, in the ordinary uses of the voice, that the radical pitch of the tremor, and its concrete, move in directions contrary to each other.

The tremor then consists of a number of impulses of sound, or tittles, of the least assignable duration; each of which does nevertheless pass concretely through some one interval of the

\* Some one, it seems, has gone far beyond common perception in distinguishing such minute intervals: as I find the following statement under a note, on the nine hundred and twentieth page of a recent, comprehensive, able, and popular English Work on Physiology. 'It is said that the celebrated Mme. Mara was able to sound one hundred different intervals between (*within the limits of*) each tone. The compass of her voice was at least three octaves, or twenty-one tones; (*notes*;) so that the total number of (*minute*) intervals was twenty-one hundred, all comprised, (*produced*;) within an extreme variation of one-eighth of an inch; (*in the glottis*;) so that it might be said that she was able to determine, (*that is accurately to execute, and as I understand it, to perceive the effect of*) the contractions of her vocal muscles to nearly the seventeen-thousandth of an inch.'

Here is, as to execution and effect, a most extraordinary power. If however, the Author, or Contributor, who records the instance, and who appears to have read every treatise on the voice, but *one*, would just look into our unvalued work, of which there is a copy in the British Museum, he might perhaps agree with us in the conclusion, that by the division of a tone into one hundred parts,—if even a muscular possibility in the human voice,—the iteration of the tittles, either by immediate rise or fall, would be so close, that it could only be heard, as a continuous or *concrete* sound. The greater tone of the scale is theoretically divided into nine parts, called commas: and as even this ninth part, in our belief, as well as in the words of Rousseau 'is to ears like ours, useless except in calculation:' what ear was it, perceived the fraction of a hundredth, and numerically followed it up or down in tremulous progression through a single tone?

Perhaps the present note may in part, illustrate what is said in the fifth section, on the groundless authorities, and careless conclusions, so common in vocal Physiology.

scale. These impulses being either iterations on the same line of pitch, or iterations whose radical pitch rises or falls through the scale, by very minute discrete intervals.

That the tremor is so constructed, may be learned from experiment; for it will show that the tremulous iteration may be continued on a line, without rising or falling; and that it may be carried gradually, to the lowest audible pitch, or to the highest reach of the falsette. And further, that the constituent tittles of the tremor, however momentary, do pass rapidly through concrete intervals may be proved by trial: for the plaintive effect of the semitone, may be heard on every part of the ascending series of the tremor, through the whole compass of the voice; and in like manner the plain effect of the tone, and the interrogative expression of the third, or fifth, or octave, may be given to this rising tremor. Now as the interval of the *radical* ascent in this case, is not a semitone, tone, or wider interval, but a very minute space; it is plain, the expressive effect here spoken of is not produced by this minute skip, but by a momentary transit of the concrete tittles through those intervals respectively.

It was in reference to this peculiar progression, so different from the concrete movement; from the discrete steps of the diatonic scale; and from the purely semitonic succession of the chromatic, that I ventured, in the first section, to call this discrete and chattering variation of pitch, the Tremulous scale. It is scarcely necessary to add that the *concrete* pitch, or vanish of the tremor, from its momentary duration, is restricted to its simple rise, and fall. But the *radical* pitch, besides the simple rise and fall by its minute interval, may have these united into the form of the wave. This tremulous wave has all the forms of the common concrete wave; while the rapid vanish still accompanies the radical pitch throughout its winding progress.

The uses and power of the tremor, in the work of expression, can be better explained after a prefatory consideration of the functions of Laughter and Crying.

The pure and unpronounced act of Laughter consists in the use of the tremulous scale, both in its concrete and radical pitch.

Its concrete pitch may be any of the intervals of the scale, except the semitone and minor third; while its radical pitch may either be continued on the same line, or may rise or fall by its minute intervals, through the whole compass of the voice. In speaking of the application of a concrete interval to immutable syllables, it was shown that the space of the rapid concrete, though immeasurable directly, as an interval of the scale, is yet recognized by its characteristic expression: and the reader may practically apply the principle here, in discriminating the intervals used in laughter.

When the concrete pitch is a tone, and the tremor is continued on a level line of radical pitch, especially if that line is at the lower range of the voice, the function may indeed bear the name of laughter, but it will be a mere phlegmatic chuckling in the throat. While the concrete is still in the tone, if the iterations of the radical pitch rise and fall alternately through a second or a third, the expression of the laugh will become more sprightly and colored. When the third or fifth is used in the concrete pitch, and the radical iterations are carried through the wider intervals of the scale, it gives the utmost indication of vivid expression.

Laughter is generally made on one of the tonic elements; but it may be executed on the subtonics, and even on the atonics in a whispering breath. In the case of the atonics, the discrete pitch rises and falls, through the scale of whisper, described in the fifth section. Laughter is made on all places within the compass of the voice, but it generally affects the falsette. Supposing the quality of the voice to be given, laughter will be most agreeable and varied and spirited, when it consists of a tremor of well accented tittles, distinctly separated from each other; with a concrete pitch, moving in succession, by simple rise and fall, through every interval except the semitone, and minor third; and through the whole range of the vocal compass, in its radical pitch: the expression being still further marked by variations in force, as the tremor rises and falls by these radical changes.

Crying is made by a movement through the simple rise and

fall of the semitone, or perhaps the minor third, or through the direct or inverted wave of these intervals. No other interval is used in this function: The act of crying has two forms: it may be in the concrete, or in the tremulous scale. Infants cry in the first manner, by a mere prolonged quantity on some tonic element. It is a long time before the tremor is heard in their voice. The first step towards it, is in the convulsive catch of sobbing. By degrees this increases in frequency, and the cry becomes thereby, at last composed of the rapid iteration of the tremor.

The tremulous function of crying, like that of laughter, consists of a concrete and of a radical pitch. That is, the iteration of tittles, each with its rapid concrete semitone or minor third, may successively ascend or descend through the whole compass of the voice, by such minute discrete steps as were ascribed to the radical pitch of laughter.

It sometimes happens that children while crying in the tremulous movement, do from some momentary change of sentiment, and without a cessation of the tremor, pass into laughter. Here a cheerful sentiment necessarily produces a change of the concrete, from the semitone or minor third, to the second or other wider interval. And in a paroxysm of hysteria, the transition between these different means of gay and of plaintive expression is so frequent and rapid, that the hearer is sometimes at a momentary loss, to say which function is in operation. Under these circumstances, a person may properly be said to laugh and cry in the same breath.

The association of the semitone or minor third, whether in their simple-prolonged or in their tremulous form, with the sentiment of distress is so close, that though crying may have ceased, still should the feeling of distress not have passed away, there will be a kind of mental hiatus in the attempt to return even to the diatonic intonation of speech.\* There are persons, who, for the sake of sport or fraud, play the part of crying. If

\* Perhaps, some of my readers may recollect such a case having occurred to themselves, in childhood. I make the remark from my own experience, at that uncorrupted period, when nature, as yet, had kept us all alike.

they are habitual mimics, and have flexible voices, they may perhaps succeed. But nature is always honest, while humanity, her intended, but false representative, is ever ready to deceive. Crafty men are so well aware, the lips may mar the underplots of the heart, that they are obliged to guard the ruling passion by circumspection, or brevity, or silence. When mirth or sorrow is within us, it is hard to restrain its instinctive expression. He who would be to the intelligent observer, an unsuspected hypocrite in his voice, must mask even his sentiments to himself.

After the foregoing account of the use of the tremor upon single elements, in the functions of laughter and crying, it is not difficult to foresee the effect of its application to syllabic utterance in the current of discourse.

When the semitone, in the chromatic melody of speech, is given under the form of tremor, it enhances the plaintive expression of the simple concrete. For since crying is the ultimate voice of distress, its tremulous characteristic is applied to speech, as the means of marking an excess of complaint and grief, and the ardor of distressful or tender supplication. Tremulous semitonic speech is the utmost practicable crying upon words.

To exhibit the engrafting of the tremor on a syllable, let the reader pronounce the word *name*, in a tremulous movement through the simple rise, or fall, or wave of the semitone. He will perceive, the tremor equally on the tonic, and on each of the two subtonic elements.

The tremor on the semitone may mark emphatically, the plaintive sentiment of a single word: or it may be continued on occasional, yet limited portions of discourse. If this restricted application deserves a name, it may be called the Tremulous chromatic melody. The following stanza, in which the tremor of age is supposed to be joined with that of supplicating distress, may, when read with the coloring of dramatic action, afford a proper example of this melody.

Pity the sorrows of a poor old man,  
Whose trembling limbs have borne him to your door,  
Whose days are dwindled to the shortest span;  
O give relief and heaven will bless your store.

Here the tremor of the semitone may be applied to every emphatic syllable capable of prolongation, which is the case with all except those of *pity* and *shortest*: but even these may in a limited degree, receive it. For, particular purposes of expression allow a slight extension of quantity on immutable syllables, and unemphatic and unaccented words, that in dispassionate utterance would bear but the shortest time.

The occasional use of the tremulous semitone upon individual words, will be noticed in the future section on Emphasis.

When the tremor passes through the second, third, fifth, or octave, or through the wave of these intervals, it joins the sentiment of derision, mirth, joy, or exultation to that of interrogation, surprise, command, or scorn, respectively conveyed by the smooth concrete of those intervals. In short, it is applying to speech what is transferable from the function of laughter; and it adds thereto all the meaning and force of its satisfaction.

The tremor on wider intervals, and on the waves, is used principally for emphasis: though in playful discourse, it is sometimes heard in continuation on more than one syllable, and occasionally even on short sentences.

There is a use of this laughing tremor, as we may call its inarticulate execution on the second, third, fifth, and octave, which deserves notice. I mean its employment in that hysterical exclamation, heard in the exaggerated scenes of the drama. In this case, the laughing tremor seems to be strangely subservient to all species of expression: for there is scarcely an excessive degree of passion, whether of joy or suffering, in which it may not with caution, be effectively used. One can understand readily, why this vehement expression should denote the excess of those feelings, naturally connected with laughter; but it is not at once manifest why nature should so reverse the ordination of her signs, as to give the concrete tremor of the second or of wider intervals, to sentiments that in cases of less excitement, instinctively receive the plaintive tremor of the semitone. Let us try to explain this matter.

The occasions on which this hysteric laugh is employed, are those of the highest possible intensity of distress. Now by the



natural rule of moderate expression, the tremulous semitone should be used: and with this indeed the expression does generally begin. But as the feeling increases in vehemence, the mind becomes so far overruled by its excess, as to dis sever the natural association: and the voice, giving way to the mere habit of employing the wider intervals for keen and forcible expression, leaves the concrete and the tremor of the semitone, for the more free expansion and piercing energy of the third, fifth, or octave, in its concrete and tremulous forms. This is the reason why in hysteria, which is usually brought on by distress, or other congenial emotions, the ordinary course of plaintive expression is overruled; and while the more moderate forms of this nervous excitement are signified by the semitonic intonation, its higher gusts are characterized by an idiotic laugh: idiotic, because a motiveless and imbecile confounding of the natural law of vocal expression. Although this hysteric expression may, when judiciously applied, be both proper and effective, in an extraordinary scene of the drama; yet as it is generally accompanied with considerable grimace, is strongly impressive, and can be well heard in the remote corners of the Gallery, it is apt to be employed on the Stage, as a vocal trick; especially by the Actress, who without feeling its appropriate occasion, has yet, by ambitious practice, or nervous habit, a skillful command over its mechanical execution.

It requires more than common facility of voice to perform the tremor with precision and elegance. Its full efficacy and graceful finish is accomplished, by giving it the greatest number of tittles of which the assumed interval is susceptible; by making these tittles in fluent succession, with a distinct accent, with equal time, with a stress, varied as expression requires, and with a ready progression by radical pitch, through the simple interval, and the wave. It may be added that the tremor, generally in speech, and always in continued laughter, employs the wave.

As the tremor is applied to all intervals both ascending and descending, and to the wave, it has under such application, the degree and variety of their several characters. For if made on a downward interval of the fifth, the expression will be of a

graver cast than on a rise of the same extent: and on the rising second it will have less gaiety than on the rising fifth or octave, or their waves.

After the preceding view of the simple intervals, and of the tremor, the reader must be able to recognize, and with the anticipative resources of science, even to *fore-hear* the effect of their detailed combinations. If with all I have said, he will not do this for himself, it would be to no purpose to do it for him. It is an agreeable office to stand prompter to a pausing, yet a ready comprehension: but it is an irksome duty, to be obliged to push an unwilling intellect on to the last syllable of its part.



## SECTION XXXIV.

### *Of Force of Voice.*

THIS Mode of the voice is subdivided into forms and degrees. These degrees, without much precision, are denoted in common language by the words, loud, soft, strong, and weak. Indefinite as the rule may be, yet taking common conversation as a dividing line between the strong and the weak in speech, we might apply the terms *Forte* and *Piano*, as relative degrees severally above and below it.

Force may be applied to phrases, or to one or more sentences, for the purpose of energetic expression. Or it may be limited to single words, to syllables, and to certain Parts of the concrete movement, to distinguish them from other words and syllables, and from other parts of the concrete. A detailed history of this limited application of force, will be given hereafter. Under the present section, its use on phrases and sentences, is transiently noticed.

Writers on elocution, and school books on the art of reading,

give general rules for enforcing, and reducing the voice, in continued speech. It is not necessary to swell the bulk of this volume, by transcribing them. We may however inquire, on what principles various degrees of force, are associated with the circumstances of the speaker, or with affections of the mind.

From the wide reach of an intense exertion of the voice, there is an obvious propriety in its employment, when distance is pictured in discourse. The indication of nearness, on the contrary, is well expressed by an abatement of that force.

Secrecy muffles the voice against discovery: and doubt, while it leans towards a positive declaration, cunningly prepares the subterfuge of an undertone, that the impression of its possible error may be least exciting and durable.

Certainty, on the other hand, in the full desire to be heard, distinctly assumes all the impressiveness of strength.

Anger declares itself with force, because its charges and denials are made with a wide appeal, and in its own sincerity of conviction. A like degree of force is employed for passions congenial with anger; as hate, ferocity and revenge.

All sentiments, unbecoming or disgraceful, smother the voice to its softer degrees, in the desire to conceal even the voluntary utterance of them.

Joy is loud in calling for companionship, through the overflowing charity of its satisfaction.

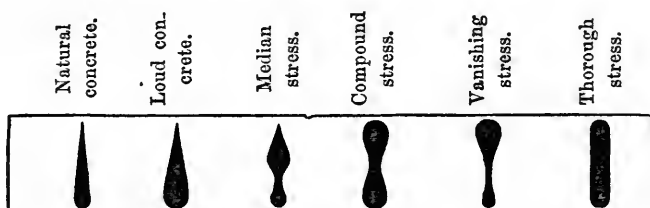
Bodily pain, fear, and terror, are also strong in their expression; with the double intention, of summoning relief, and repelling the offending cause when it is a sentient being. For the sharpness and vehemence of the full-strained and piercing cry are universally painful or appalling to the animal ear.

In thus suggesting the reasons *why* certain degrees of force, are associated with certain states of mind, I have perhaps ventured too far towards the presumptuous doctrine of Final Causes. And though we may have therein transiently strayed, let us not forget the duties of philosophy. It is her office, first to inquire *how* things exist; the knowledge of *why* they so exist, must be the last act of favor which time and toil will bestow. Our steps over the works of man, may go hand in hand with

the comprehension of their final causes; for the author can tell us the narrow purpose of their parts. But the great circle of accommodated final causes in nature, will be unfolded, only in the last recapitulating chapter of her infinite revelation.

We defer for the present, the subject of force or stress on single words and syllables, constituting Accent and Emphasis, to consider that remarkable application of stress, to different *parts* of the concrete syllable itself. Experiment shows that the varied effects of stress, are severally perceptible, on the beginning, the middle, and the end of the concrete movement, or when heard in immediate succession at its two extremes: that the same force may be so continued throughout the concrete, as to alter the characteristic feebleness of the vanish: and that while the relative structure of the simple radical and vanish, remains the same, force may magnify proportionally the whole of the concrete.

These functions are severally denominated, the Radical, the Median, the Vanishing, and the Compound, the Thorough stress, and the Loud concrete, as in the following diagram:



where I have endeavored, visibly to illustrate the audible character of the forms of stress on the concrete, to be described in the six following sections. The reader is however to observe, that for the Radical stress, the initial opening should be represented fuller and more abrupt than here shown by the symbol of the Natural concrete.

## SECTION XXXV.

*Of the Radical Stress.*

THE Radical stress consists in an Abrupt and forcible utterance at the beginning of the concrete movement.

The natural concrete, described in the second section, and here called natural, to distinguish it from its stressful forms, is indeed represented in the above diagram, as having an initial fulness; but the function now under consideration, is characterized by a more sudden explosion, at the first opening of the voice; while the subsequent vanish is carried on in the diminishing structure of the natural concrete. There are so few speakers, able to give a radical stress, with this momentary burst, and therefore so few who may comprehend the mere description of it, that I must draw an illustration from the effort of coughing. A single impulse of coughing, is not in all points exactly like the abrupt voice on syllables; for that single impulse is a forcing out of almost all the breath; which is not the case in syllabic utterance: yet if the tonic element *a*-we be employed as the vocality of coughing, its abrupt opening will truly represent the function of radical stress, when used in discourse.

The clear and energetic radical stress must be preceded by an interruption of the voice. There seems to be a momentary occlusion in the larynx,—or, somewhere, to speak with caution,—by which the breath is barred and accumulated for the purpose of a full and sudden discharge. This occlusion is more under command, and the explosion is more powerful, on syllables beginning with a tonic element; or with an abrupt one, preceding a tonic: for in this last instance, the articulative, if there is any difference in the cases, is combined with the vocal occlusion. When a syllable begins with a subtonic, or with an atonic which is not abrupt, the full degree of explosion is not practicable, as

in *manful*, *foster*. If such words are pronounced with vehement stress, there is always an interruption of the voice after the initial element, as *m* or *f*, in the examples, to allow the succeeding tonic the full force of a radical explosion. This account may explain more particularly the part performed in intonation, by subtonic elements at the beginning of syllables. It was said in treating of syllabication, that the subtonic does not always make a part of the concrete movement: for should it have more than a momentary quantity, it is continued upon the same line of pitch, till the succeeding tonic opens with a proper radical, and then finishes the concrete. This occurs on most occasions; for though it is possible to open a tonic with so feeble a radical, that it may seem absolutely to join itself with a subtonic, which has previously risen partly through the concrete, still there is so much of the abrupt fulness in the usual utterance of a tonic element, that it generally assumes to itself the first point in the interval.

When an immutable syllable, beginning with a subtonic, is prolonged by oratorical license, it can be effected only in two ways. By continuing the subtonic on a level line of pitch, in the radical place, till the tonic opens with its radical, and with its vanish completes the syllable. Or by prolonging the short tonic, as the note of song. Of these, the first changes least, the character of the syllable; but in each, there is a disagreeable drawling pronunciation. This may be exemplified on the words *let* and *pluck*, when so prolonged. We had some years ago, a Player, from abroad, with so many shocking faults, that the Town, in unconcious irony, was all in an uproar about his extraordinary powers; and who, when quantity was required on an immutable syllable, always made it in this affected drawl on a subtonic element. I remember, the whole philosophy of this Actor's *Histrionism* was included in what he and his School called 'Identity:' the meaning, or rather the empty mysticism of which will be noticed hereafter.

The power of giving a strong, full, and clear radical stress to a tonic element, is not a common accomplishment among speakers; yet the free and proper management of this function

is highly important in elocution. Its two principal purposes are, to contribute to the clearness of articulation; and to form the distinguishing accent and emphasis on immutable syllables. These syllables not allowing the slow concrete, and being incapable, as will be shown hereafter, of bearing the other forms of stress, the abrupt or explosive enforcement of the radical, apart from intonation and quality, is their only means for emphatic distinction.

Having pointed out the instrumentality of the radical stress, in articulation, this is perhaps the place to consider the means for insuring the distinct audibility, and elegance of syllabic pronunciation.

This subject has three divisions: the First embraces a consideration of the specific sounds, which the changeable degrees of human convention give to the alphabetic elements. The Second regards the subject of radical stress: and the Third, an appropriation of the several constituent elements of a syllable, to the concrete movement.

The First of these matters is as yet under the rule of any body: and until some extraordinary revolution with every body, is therefore very properly to be excluded from the discussions of a philosophy that desires to be exact and effectual in its instruction. How can we hope to establish a system of elemental pronunciation in a language, when Great Masters in Criticism, and their whole School, condemn at once, every attempt in so simple and useful a labor as the correction of its orthography.

Supposing then the sound of the elements to be precisely what temporary authority has determined, the clearness of pronunciation will depend,

Secondly, on the effective execution of the radical stress. Although every element should be heard in the syllabic impulse, yet the tonic, from its very nature, is generally the most remarkable in the compound. The characteristic of the syllable, therefore, lies, in a great measure, within this element; and a full explosive radical stress upon it, contributes much to distinct enunciation. It is this which draws the cutting edge of words across the ear, and startles even stupor into attention: this, which lessens the fatigue of listening, and out-voices the mur-

mur, and unruly stir of an assembly: and a sensibility to this, through a general instinct of the animal ear which gives authority to the groom, and makes the horse submissive to his angry accent. Besides the fulness, loudness, and abruptness of the radical stress, when employed for distinct articulation, the tonic sound itself should be a pure vocality. When mixed with aspiration, it loses the brilliancy, that serves to increase the impressive effect of the explosive force.

Third. The doctrine of syllabication, set forth in this essay, suggests additional means for effecting what is called distinct articulation. In order to insure a clear and striking utterance, the whole syllable should not only be sufficiently loud, but each elementary constituent, rejecting redundant elements, should be so distinct, as to prevent the possibility of confounding syllables, having the same tonic element, but differing partially or universally in their subtonics. Now this is effected, by distributing the time and movement of the concrete, properly among the elements of the given syllable. This will be best explained by particular instances. I once heard an Actor of great celebrity, pronounce the word *plain*, by prolonging the voice on *l*, and then terminating the syllable, by a momentary transit on *ain*. And though in this case, *l* was clearly audible, yet the rapid flight and blending of *a* and *n* rendered the characteristic effect of the whole syllable both faint and confused. One of the consequences of this pronunciation, and it was a common fault with the popular Actor to whom I allude, was, that on turning his face from the audience while speaking, many of his words, though forcible enough in mere sound, were unintelligible to an attentive ear, at medium distances in the theatre. A practice like this obstructs the equable flow of the concrete, and overrules the proper apportionment of time to the constituents of a syllable. For when each element of the word *plain* has its due portion of time and of the concrete, the pronunciation will at once be distinct.

The principles of articulate utterance under this third head, may be exemplified in the following sentence:

Not that I loved Cæsar less, but that I loved Rome *more*.



If we give emphatic importance to the word *more*, solely by the extent of quantity, and not by peculiarity of intonation: and if this quantity be spread upon an unequal wave of the rising second and falling fifth, with a view to give a feeble cadence to the dignified protraction of the word: then, in apportionment of the elements, if *m* should be carried through the rise of the second, and continued downward through nearly the whole extent of a fifth, the *o* and *r* being rapidly made at its termination, the word will not be well articulated. But if the time of the wave be divided into three parts severally about equal, and the *m*, *o*, and *r* be respectively assigned to these parts, the word will have all required distinctness.

Many immutable syllables beginning with a subtonic, are, in the current of dignified utterance, sometimes prolonged beyond the limit of their allowable time. When this practice is assumed by oratorical license, the added quantity is generally expended wholly on the initial subtonic. Thus if the syllables *not*, *met*, *rock*, *lit*, *that*, and *vie*, be unusually prolonged, there will be less departure from proper pronunciation, by giving the additional quantity to the subtonics, than to the tonics. Still there will be a want of that distinctness by which a syllable is immediately recognized: for syllables are known in part, by the habit of their quantity, both in the absolute time of the whole, and the comparative time of their constituent elements. Now in each of the above instances, the time of the several elements should strictly, be about equal, but by supposition, they are not; for while the subtonic is unduly extended, the tonic and the following abrupt element have only their proper momentary duration.

And this disproportionate time of the elements, here assigned as the cause of indistinctness in speech, will be shown, to be still more frequently a cause of inarticulate pronunciation in the Singing voice.

In the instances of the word *plain* and *more*, the time of the concrete should be apportioned equally among the elements; and this is necessary for the correct pronunciation of many other syllables, having a similar construction. But we cannot

give a universal rule on this point; since such indefinite syllables, as *men*, *run*, *lin*, and *gel*, have their prolongation on the subtonic elements, and will not bear addition to their short tonics.

The radical stress may be exhibited both on immutable and on indefinite syllables; in the former case, the shortness of the quantity produces as it were a mere explosive point of sound.

This stress may be given to all concrete intervals both rising and falling, and to the beginning of the wave.

From what has been said, it must not be understood, the radical stress is used, merely to give the distinction of loudness to immutable syllables: the enforcement is likewise appropriate to the various sentiments embraced by them. But this form of stress is more particularly a sign of the highest degree of passion.



## SECTION XXXVI.

### *Of the Median Stress.*

THE Radical stress is principally effective in distinguishing immutable syllables. Long quantities, admitting other means for attracting the ear, more rarely require the initial explosive fulness. They receive their stress, with greater embellishment, from an enforcing of the middle portion of the concrete movement.

As a pause is always the preface to abruptness, the explosive characteristic of the radical stress, cannot be employed during the course of a continuous movement. The Median stress is therefore a gradual strengthening and subsequent reduction of the voice, similar to what is called a Swell in the language of

musical expression. There is this difference between them. The swell of song is sometimes on a note continued upon the same line of pitch: whereas the median stress is always in either an upward or downward course; or about the junction of these opposite movements, in the wave.

This form of force is not applicable to all the intervals of the scale. Its very nature indicates the necessity of protracted quantity for its execution; and therefore, that it is generally, if not always applied to the waves. It might perhaps be distinguishable on the simple rise, and fall of the fifth and octave, when slowly prolonged. It is not practicable on the simple rise or fall of the second; for the quantity of this interval, as well as that of the semitone, is rarely extended to any considerable degree in its simple state. When a melody of these intervals, conveys a dignified sentiment, the required long quantity, is made on their waves. In this case the median stress is applied to about the middle of the course of the concretes: that is, about the junction of the two lines of contrary flexure. And what is here said of these waves, must be understood of the wave of every interval. When the median stress is applied to the double wave, it is laid on the course of a downward or an upward constituent, as the wave may be direct or inverted; for such constituent will be, in each case, respectively, the middle portion of its whole extent.

The median stress is applicable to the intervals of the tremulous scale: and in effect, only enforces by greater loudness, the tittles in the middle of any given interval, or at the junction of a single wave, or on the middle constituent of a double one. When thus employed, it adds impressiveness to the sentiments signified by the tremor, and affords variety to the ear.

Inasmuch as force, under any form, may be used with other means of expression, its principal purpose, in combination, is to enhance the power of those other means. Thus the median stress on the wave of the second, gives dignity to the diatonic melody: on the wave of the semitone, it adds to its plaintiveness: on the downward fifth and octave, it adds to the degree of its wonder or positiveness: on the rising fifth and octave, it

sharpens the spirit of interrogation: and on the wider waves, it gives dignity and force to their several expressions. Such is likewise the effect of the radical stress, and with an energy sometimes amounting even to violence. But the median stress now under consideration, sets forth intensity of voice, with greater dignity than all the other forms of force. The radical stress having an abrupt opening, and the vanishing, as will be shown presently, having a sudden termination, there is a sharp earnestness in their manner, not conveyed by the median: the aim and power of which 'in the very torrent of expression,' is to 'beget a temperance which may give it smoothness.'

Here pardon me, reader, when I pass from instruction to eulogy.

If she could now be heard, I would point in illustration to Britain's great Mistress of the voice. Since that cannot be, let those who have not forgotten the stately dignity of Mrs. Siddons, bear witness to the effect of the graceful vanish of her concrete, and of that swelling energy, by which she richly enforced the expression of joy, and surprise, and indignation. But why should I be so sparing in praise, as to select her eminent exemplification of the single subject before us; when it seems to my recollection, a whole volume of elocution might be taught by her instances.

It is apparently a partial rule of criticism, but when drawn from delicate perceptions, enlightened by cultivation, it is the best, to measure the merit of Actors, by their ability to give with audible conformity, that same expression of the poet, which the soul of the hearer is whispering to itself. Such is the rule, that in my early days of ignorance, but not of insensibility, set up this great Woman's voice, as a mirror for every trait of thought and feeling, in which one might recognize his deep, unuttered sympathy, and love the flattering picture as his own. All that is smooth, and flexible, and various in intonation; all that is impressive in force, and in long-drawn time; all that is apt upon the countenance, and consonant in gesture, gave their united energy, and gracefulness and grandeur, to this one great model of Ideal Elocution. Her's was that hight of excellence,

which, defying mimicry, can be made imaginable only by being equalled.

Such was my enthusiastic opinion, before a scrutiny into speech had developed a boundless scheme of criticism and instruction; which, in admitting that nature may hold within her laws, the unrevealed power of producing occasional instances of rare accomplishment of voice; yet assures us, that nothing but the influence of some system of principles, founded on a knowledge of those laws, can ever produce multiplied examples of excellence, or give to any one the perfection of art. There is a pervading energy in science which searches, discovers, amplifies, and completes; and which all the untrained strength of spontaneous effort can never reach. I do not wish to be asked, how this 'most noble mother' of her Art,—with only those unwritten rules of genius, that still allowed her to incur the dangers of the scanty doctrines of her School,—would be accounted by the side of another Siddons, making her selections of sentiment and taste, from the familiar rudiments and measurable functions of the voice; and able by the authority of an unindulgent discipline to be a rational critic over herself. With a full reliance on the surpassing efficacy of scientific instruction, still in the contentment of recollection, I would not wish to answer this question.

The vision of the Great Actress is before me! If I am beset by an illusion, which another hearing might dispel, I rejoice to think I can never hear her again.\*

\* In the title 'most noble mother,' I refer to the salutation of Coriolanus to Volumnia: for it is in this character Mrs. Siddons always comes like a speaking picture, upon my memory; embodying the pathos, the matron dignity, and the indignation, together with the other moral solemnities of the scene of intercession in the Volcian camp.

## SECTION XXXVII.

*Of the Vanishing Stress.*

• OUR description of the concrete of speech, represented it as formed by an initial fulness, and a gradual decrease. Now, the construction indicated by the term Vanishing Stress, violates this usual law of the concrete. But I thought, the term, even with its verbal contrariety, would be more immediately intelligible, if not more exactly significative of the function, than any other more logical nomenclature. The vanishing stress does indeed exhibit a reversed progression of force, by its gradual increase from the radical, to the extreme of the vanish, both in its rising and falling direction. This must necessarily give something like an abrupt termination, with a fulness of sound, at the extremity of the concrete.

The peculiar vocal effect of the vanishing stress may be illustrated by the natural function of Hiccough. Indeed, this *hic*, or '*hitch*'-cough has received a conventional name, that by its etymology, describes its very nature; and from its being instinctively practicable, may be the subject of experiment. The hiccough, then, is produced by the gradual increase of the guttural sound, until it is suddenly obstructed by an *occluded catch*, somewhat resembling the element *k*, or *g*: and if it be compared with a single effort of the common cough, it will in abruptness, exemplify the reverse difference between the vanishing and the radical stress. The hiccough however, does not, in all points, resemble the proper vanishing stress of speech, except the syllable which bears the stress, terminates with an abrupt element. The hiccough may be made on all intervals of the scale. In ordinary cases, it assumes that of the second or third: but when attended with great distress, as sometimes happens in disease, it is heard through the interval of the semitone.

The effect of the vanishing stress may be perceived in the speech of the natives of Ireland; many of whom apply it to the simple rise or fall, or wave, on all the principal words of a sentence. It is this function which produces that quick and peculiar jerk of syllabic sound, heard in the earnest pronunciation of the ignorant ranks of that people.

The vanishing stress is practicable on all the rising and falling intervals of the scale. On the wave, it is applied to the last constituent.

This stress being one of the forms of force, it gives to the several intervals, a more attractive power over the ear, than belongs to their natural concretes. Thus to the plain inexpressive second, it only adds that Irish jerk which deforms without enforcing speech. On the rising third, fifth, and octave, it gives intensity to the spirit of interrogation. On the downward course of these intervals, it enhances the degree of surprise and positiveness; and on the wave, adds force to the expression of its various forms.

The effect of the vanishing stress on a semitone, may be heard in the act of Sobbing. This is made on a concrete guttural sound, gradually increasing in force and terminated in some cases by the occluded catch. Now the vanishing stress on the semitone in discourse, is, as it were, a sobbing upon words, and serves to mark intensively, the plaintive character of the simple concrete.

The nature of discourse occasionally requires so quick a time, that only the simple rise or fall can be employed: and yet, it may be necessary to designate clearly, the terminative points of the interval. This is accomplished by the vanishing stress. For a hasty utterance of complaint or interrogation, which has time for flight only in one direction, will, for the purpose of marking emphatically the extent of the interval, apply this terminative force to the simple rise or fall of the semitone, third, fifth, or octave.

It was stated,—the radical stress is effective, principally in distinguishing immutable syllables. On these the vanishing stress is not cognizable. It requires a longer time; and its

application thereon, gives an equal degree of force with the median stress: but it has much less dignity and grace than the gradual swell of this last named elegant manner of forcible expression.



## SECTION XXXVIII.

### *Of the Compound Stress.*

BESIDES the obvious effect of stress, when laid exclusively on the beginning, or middle, or end of the concrete, the cultivated and attentive ear, recognizes the abrupt opening of the radical, and the full termination of the vanishing stress, when used in succession on the same syllable, both in a rising and falling direction. The best reference, for illustrating this Compound stress, is to what vocalists call a Shake: for I shall endeavor to show hereafter, that the characteristic of this Grace of Song, consists in a rapid iteration of the concrete of speech, when impressed with both the radical and vanishing stresses.

The compound stress, though scarcely applicable to the narrow intervals of the scale, is distinguishable, on the wider spaces of the fifth, and octave. It may likewise be executed on the various forms of the wave; the final stress being then laid on the last constituent.

After what has been said of the radical and the vanishing stress, this under consideration being but a compound of them, it is scarcely necessary to remark, that it affords means for adding energy to the sentiments indicated by each simple constituent. And although the effect of a rapid alternation of the radical and vanishing stress, is beautifully exemplified in the shake of song, and may be deliberately shown in the speaking voice; yet this compound function cannot, on a short quantity,



be distinguished from the simple radical abruptness: nor indeed is there, in this case, time for its existence.

Let us suppose, a syllable of long quantity embracing the sentiment of angry or authoritative inquiry; and that the fifth, with protracted intonation, is the interval chosen for this interrogative. The force required here as the sign of anger or authority, would be represented by the *radical* stress, while the full-marked extent of the interval under the increased force of the *vanish*, would give a corresponding energy and impressiveness to the interrogation. The compound stress is however, by no means an agreeable form of stress. There is a snappishness in its character, that should always be avoided by a good reader, except on those rare occasions, which especially call for the peculiarity of its expression.



## SECTION XXXIX.

### *Of the Thorough Stress.*

By this form of force on the concrete, we are to understand, a continuation of the same full body of voice throughout its whole course. It may be applied to all the rising and falling intervals, and in continuation to the several constituents of the wave.

The effect of this stress may be perceived, by rising an octave, with the same volume of voice through its whole ascent, and comparing it with the proper radical and vanishing octave, as represented by the first and last symbols, in the foregoing diagram. The peculiar character of this continued volume, will not only be apparent, but the interrogative effect of the octave will be greatly obscured by it: for the true interrogative inter-

val is, through habit, known to the ear, by its attenuated vanish, as well as by its extent.

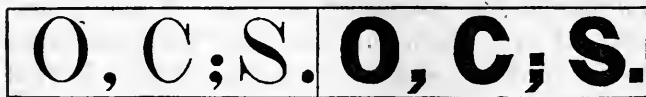
The thorough stress may perhaps be occasionally used for some particular purpose of forcible emphasis, especially when applied to short quantities. Its general, and more remarkable character on a long quantity, is that of uncouth and rustic coarseness: and if I may so speak, its blunt impression on the ear, seems related to the delicate effect of the equable concrete, as a hard *ebauching* on the canvas, to the tinted color, and blended lights and shadows of the finished picture. With an exception of the case stated above, it is to be employed only for the vocal personation of those, with whom, as a coarse deformity of speech, it is natural. From time almost immemorial, every man, and every class of men has tried in vain, to satisfy the anxious inquirer, as to the exact, and comprehensible character of the true Christian, the honest Patriot, and the real Gentleman. In the last case, Aristocracy and Democracy, those eternal combatants, have always been the most remote from agreement. The latter however, particularly in our country of Equal Rights, Tyrannical Corporations, and Despotic Majorities, having come to a unanimity, has at last with a popular logic, given the acceptable definition; and thus terminated all invidious distinctions, by making every man a Gentleman, and every Woman a Lady. Leaving others to review the Census of this vast and novel Genus, on those points that may have fallen under their discriminating observation; it is only our part, to perceive among all the generic similarities, some specific differences of Intonation. For if that affable address, that refined reply, that vocal invitation to a well-bred sociability, that delicate vanish which gently passes from the ear to the heart; if in short, the kindly meaning of that equable concrete, is different from that clownish answer, which, figuratively, repels us with a vocal frown; that coldness of thought, and death of every sentiment, which are all embraced within the thorough stress: Then is he who has the graciousness of speech, that seems to change the stranger at once into the friend, a world-wide different from that laconic Dog in office, with his surly no, that

fool-wealthy Ignoramus, with his bluff command; and in soul as well as in voice, from the coarse and vicious vulgarity of that hitherto unknown species, in progressive creation, the American Rowdy.\*

I do not say, the man who has no vanish in his voice, is fit for 'stratagems and spoils:' But I do believe, that if Shakspeare

\* With this Rowdy,—who practically personifies a compliment to our astonishing advancement in Morality, Refinement, Legislative Energy, Law, and in Statesman-Supervision,—the rudeness of the stressful concrete, is a natural gift. Gipsies and thieves of the Old World, have a conventional slang, for misleading the fearless search of justice. But the surpassing Rowdy of the New, knowing himself to be above the law, boldly writes his threatening titles on our walls, and openly proclaims the watch-word of his conspiring Crew. Among these words, so called from some conceit or other, are *Boy*, and *Sir*. Now both of these allow a delicate execution of the vanish. This however is not suited to the Rowdy's character: and nature, true to her signs of the good and the bad, directs him, by another instinct, to give these words, the coarse intonation of the thorough stress. This coming to the mouths of the populace, they have made an awkward imitation of the thorough, by taking up the words with something like the compound stress. And this, leading to a division of the words into two syllables, has given us the vulgar slang of the streets, as we every where hear it, in *Bo-hoi* and *Sir-ee*.

The full, and the hair-stroke lines of the graceful old copper-plate letter, and some of the deformities of modern type, afford symbols for these different states of the concrete. A love of variety among conventual Scribes once perverted and distorted the Roman alphabet almost beyond recognition. The same effort to overwhelm taste with novelty, is now in progress by the Sign-painter, and the Printer of placards. Among a thousand awkward oddities of the Type-founder, we can find something just to our purpose. The well-finished form of Roman capitals, and punctuation, with their full, and their vanishing lines, contrast remarkably, as in the following diagram, with their rowdy-looking counterparts; designed under that Widely-Destructive Principle, in Popular Taste, of—'Something New.' Perhaps it may be a fancy; but the Roman *c*



reminds me of the equable concrete; and its rowdy *modern improvement*, of the thorough stress. In short, the contrast suggests to us, the difference between that graceful and celebrated Line by Apelles, and the rudeness of a crooked billet.

had chosen to look as far into speech, as he did into thought, sentiment, and language; he would have seen that nature has, in the human voice, her especial sign of the Boorish and Unruly, as well as of the Unmusical soul; and would, in some of his own fine analytic metaphors, if not by explanatory science, long ago have described it.

In closing this section, we may once more contrast the intonation of his rude temper, who asks for nothing, but who with violence would seize on every thing, by comparing it with the craving voice of the Hypocrite and the Sycophant, insinuating their several ways to authority and favor. The Rowdy more true to his own nature, uses the heavy stress, to alarm the unwary, and is then ready to break through all opposition. While the subtilty of the others, without a warning rattle to the unconscious dupe, abuses the kind and honorable purpose of the social vanish, by its servile excess, and its puling application to every variety of sense and feeling.



## SECTION XL.

### *Of the Loud Concrete.*

By the Loud Concrete, I mean that stress which distinguishes a given syllable from adjacent ones; the parts of the concrete still retaining the comparative structure of the radical and vanish. It is, in short, what was called the natural concrete, magnified, if we may so speak, by emphatic stress. It is not distinguishable on a very short quantity; the radical stress being, there, the proper form of force.

As far as I perceive, it has no peculiar character of expression. But as a function of the voice, it will be referred to, in a future section, on accent.

All the forms of stress, thus enumerated, may be applied to the tremor of the simple intervals, and of the wave: thereby giving a more marked expression to the gaiety of laughter, the plaintiveness of crying and speech; to tremulous emphasis, and to interrogation.



## SECTION XLI.

### *Of the Time of the Concrete.*

THE radical and vanishing movement was represented as having an equable continuation of time throughout its progress; and thereby distinguished from the radical and prolonged vanish, in Song.

The purposes of expression sometimes demand a change of this equability of the concrete, into a quicker utterance of its beginning, or middle, or end. This condition of time is closely connected with an application of the different forms of stress: for it is difficult to give stress without running into quickness of time; and as difficult to give quickness to time without marking the rapid part of the concrete with stress. The relation of these functions is most conspicuous in the radical stress; for its sudden burst is necessarily followed by a momentary quickness of utterance. The median and the vanishing stress, when strongly emphatic, likewise carry with them a rapid run of time: for there is in these cases, an endeavor, however fruitless, to effect, on an unbroken concrete, the explosive nature of the radical. These fitful gusts of breath through the radical, median, and vanishing places, may be employed, like the stress itself which respectively accompanies them, on all the intervals of the scale, and at those points of the wave where the stress is

applied. There may also be a compound quick time of the concrete, attendant on the compound stress, in the prolonged movements of speech. But perhaps this is only a refinement in observation.

On the whole, regarding the time of the concrete separately from stress, it is not of any practical importance, in expression. It was my purpose to give a history of speech. This quickness was perceived; and it is therefore transiently noticed.



## SECTION XLII.

### *Of the Aspiration.*

WE have thus far learned, how the five modes of vocal sound, Quality, Time, Pitch, Abruptness, and Force, together with the absence of all impression in the Pause, do by their separate and their mingled influences produce the varied effects of speech already described.

The works of nature are infinite patterns of permutation; and the function now to be considered, will show additional means for diversifying the effect of those signs of expression, heretofore described. The subject of this section does properly belong to the head of quality of voice. But since it has received a place and name among the alphabetic elements, and has peculiar properties, it has here a separate notice. I shall therefore endeavor to show that the element denoted by the letter *h*, or, as it is called, the Aspiration, has eminent powers of force and expression.

By calling *h* a mere breathing, some authors imagine they insure the right to *reject* this element from the alphabet. Let it be said in truth, that aspiration, as a separate and unemphatic element, is feeble, and has not the tunable and flexile vocality

of the tonics. But while *harrow* and *arrow* shall owe the difference in their meanings respectively to the presence and absence of the element, that mere breathing will fulfill the purpose of articulation, though it may not conform to the exact definition of it. Notwithstanding, the defects of the aspiration cannot be denied, under the cold measurement of orthoëpy, it is still pre-eminently entitled to notice, as a powerful agent in oratorical expression.

The element *h* is slightly susceptible of pitch and abruptness; while it freely admits of prolonged quantity. In this form, it furnishes the expressive interjection of Sighing. It admits, to a certain degree, the variations of force; and under the calls of emphasis, is remarkably displayed on the median stress. In uncompounded words it is generally found at their beginning; where its force may be more effectually exerted; especially in words having universally an energetic meaning, as *havoc*, *horror* and *huzza*. It is combined with most of the interjections, in all languages.

Besides the above mentioned instances of its expression, where common orthography has given it a literal place, it is in certain cases of emphasis, engrafted on the several tonics and subtonics. For though aspiration, as we have seen, does with its literal symbol, serve the purpose of a distinct constituent of words; yet it may even without the symbol, be severally united with elements having a vocality, without destroying their individual characters. The pure quality of the tonic is indeed impaired by the union; for the perfection of a tonic element was negatively defined, by declaring its freedom from aspiration: but compensation for the loss of purity is made by other advantages of the combination.

There is some unknown mechanism of speech, by which the strenuous pronunciation of a tonic element becomes semi-aspirated. If the word *horrible* be deprived of its aspirate, it will be impossible to give the fragment *orrible*, in prolonged and energetic exclamation, without restoring in a great degree, the abstracted element. The question, how far this unavoidable combination operated to introduce the aspirated element, for the

forcible expression of animal feeling, at the date of what is called the origin of language, we leave to the everlasting disputes of those who look for truth in fancy, and who tease themselves in the pursuit of undiscoverable things.

Vociferations on syllables which do not contain the symbol of aspiration, nevertheless assume it, and corrupt thereby the pure character of the tonics. Nay, in the excessive force of such exertion of the organs, the voice is sometimes lost, from the atonic aspiration overruling the tonic vocality. The nature of these united functions, thus exhibited in the vehement force of the voice, may be illustrated by the subtonics *y-e*, and *w-o*, respectively a compound of aspiration with the monothongs *ee-l*, and *oo-ze*. The other three monothongs *e-rr*, *e-nd*, *i-n*, when united with the aspiration, become obscurely the basis of the several other subtonics. And although the subtonics are thus formed by the mingling of vocalities with aspiration, they may yet receive further aspiration, for the purpose of energetic expression.

The diphthongal tonics do not receive the aspiration with the same effect as the monothongs: since there is something in their nature, that prevents as great a change upon them as takes place on the monothongs, by a union with aspiration.

It was shown formerly that whispering, which is only the articulated form of aspiration, has its pitch, upon a succession of different alphabetic elements. Now whatever may be the difficulties of its intonation, when articulated, it does when joined with the tonics, move concretely through all the intervals of the scale, and unite itself with every form of stress.

In order to show how far this function assists in the expression of speech, let us keep in mind what was said above, on the instinctive union of a vehement exertion of the voice, with its aspiration; and consider further, two forms under which the simple aspiration is employed.

One is a sort of facetious comment of surprise and incredulity, in common use, consisting of an effort of aspiration modified by the tongue and lips, into what I formerly called the sufflated whisper. The movement of this sufflated interjection is that of



an unequal direct wave: the first constituent being a tone or wider interval, according to the spirit of the expression; and the second a descent to the lowest audible pitch.

The other effort of aspiration, is made by the larynx alone, and constitutes the function of Sighing. It consists of a simple inspiration, followed by an expiration, more or less prolonged through a falling second or wider interval, according to the intensity of feeling. A sigh is the well known vocal sign of distress, grief, and anxiety; and of fatigue and exhaustion, both of body and mind. Since these different cases include the general powers of expression, in the simple and natural aspiration, we can infer what will be the effect when this aspiration is joined with the vocality of speech.

It may seem, but can only seem, to be an exception to the consistencies of nature, that a quality of voice, which, under a quiet whisper, serves the purpose of concealment, should be found united with vocality in the most forcible exertion of speech. Such, however, is the fact; for aspiration conjoined with the vehement forms of stress, becomes a sign of great vocal energy. Its union therefore with a rising or falling interval of the scale, in the natural voice, increases the expressive power of that interval; and perhaps, adds the sentiment of eagerness, or sneer to intonations, that, in their purely vocal form, severally convey surprise, interrogation, irony, and command.

Should this union of aspiration with vocality be given with an abatement of voice, thereby approximating towards a whisper or a sigh, it will produce a difference of expression, according to the extent of its pitch. When a second or wider interval is employed, it becomes the sign of earnestness or of apprehension. Thus if the following lines be pronounced with a pure vocality of the elements, they will not express the earnest sentiment of the speaker.

Hah! dost thou not see, by the moon's trembling light,  
Directing his steps, where advances a knight,  
His eye big with vengeance and fate?

Nor would the point be gained, if the reading should be characterized by an aspirated vociferation. When the utterance

is reduced in force, and at the same time aspirated, the earnestness of the appealing interrogation, becomes immediately obvious.

Should an abated voice be aspirated on the tremulous movement of a second or wider interval, it may convey the sentiment of fear. When this abatement is aspirated on a simple rise, or a wave of the semitone, it is, as it were, an approximation to the sigh; and thus adds intensity to the plaintiveness or distress of the semitone on a pure vocality. When a tremulous intonation is superadded to the aspirated semitone, the voice exerts its ultimate means, for marking the deepest sadness, without the assistance of crying and tears.

Aspiration, when combined with different forms of stress, and with guttural vibration, to be described presently, especially expresses contempt, and the like sentiments: hence the ability to embue nearly every interval of intonation with that expression. Even the simple rising and falling movements, indicating inquiry, surprise, and emphatic affirmation, may, by this means, be made contemptuous: but the sentiment is more strongly marked when aspiration is applied to the wave; the bearing of scorn being most conspicuous on its unequal form.



## SECTION XLIII.

### *Of the Emphatic Vocule.*

IN that section where the elements are enumerated, we learned, that when the articulative occlusion, of an abrupt element is removed, there is a slight momentary issue of voice which completes the formation of its sound. This was called the Vocule. It is a diminutive form of Abruptness. Like all

other voices, it is susceptible of force. Its higher degrees of stress constitute the function named at the head of this section. The emphatic vocule denotes great energy of sentiment; and naturally follows a word, terminated by one of the abrupt elements.

The vocules of *b*, *d*, and *g*, are vocal. Those of *k*, *p*, and *t*, are aspirated; but under a forcible emphasis, are sometimes changed to vocality. Only the most vehement feeling will justify the use of this redundant explosion, at the end of an emphatic word; and cautious management is necessary to prevent its forcible utterance from passing into rant or affectation.

When an abrupt element precedes a tonic, the vocule is lost in the sound of the tonic, which in this case issues, as it were, directly from the abrupt element. Thus in the word *light*, the vocule is distinctly heard at its termination: but if *t* immediately precedes the tonic *i* as in *tile*, the vocule is lost, and *t* seems to be only an abrupt commencement of the sound of *i*. This is the natural and proper coalescence, except the abrupt element terminates a word. For in this case a junction of the vocule with the tonic of a following word, may confuse pronunciation by destroying that clear limit which should give a separated individuality to every word of a sentence. This fault is sometimes even designedly assumed, in order to remedy a want of physical energy in pronunciation. Persons who design to give the utmost sharpness to their accents, and who cannot suddenly explode the voice on a tonic, avail themselves of the facility of bursting-out from the final abrupt element of a word into a succeeding tonic. Thus if the phrase *bad angels*, should require force, either for emphasis or for a distant auditory, it would, with a view to this explosion, be pronounced *bad dangels*. But as the arrangement of elements is a casual thing, it must happen that the same word will occur in discourse, both with and without a preceding abrupt element: and besides, the common exertion of force does not require the coalescence. These circumstances will prevent the effect of the junction becoming familiar to the ear, and thus passing for a proper and constant character of the word. A forcible pronunciation according to

this method, will therefore in some cases create mistakes, with regard to the sound of words; and lead in most instances, to that momentary hesitation on the part of an audience, which is incompatible with a ready and exact perception of oral discourse. Let the phrase, *music sweet art*, be pronounced in this manner, and the combination will present an image both ludicrous and contradictory.

If what has been said, on the means for effecting distinct articulation, by a full and clearly formed radical stress, is strictly applied, the designed purpose of this junction of tonic with abrupt elements may be accomplished without interfering with the perception of a clear outline in the boundary of words. Since this demarcation is necessary for effecting distinct and dignified utterance, in the thoughtful purpose of an exalted elocution.

In the rapid energy of colloquial speech, and in the passionate haste of emphatic discourse, this coalescence of the elements is more liable to occur: nor in these instances can it always be avoided.



## SECTION XLIV.

### *Of the Guttural Vibration.*

IN speaking of the mechanism of the voice, it was shown that the retraction of the root of the tongue, together with a closure of the pharynx, produces what seems to be a contact of the sides of the vocal canal above the glottis, and thus gives rise to a harsh vibration, from the gush of air through the straitened passage. This peculiar sound may be made on the tonic and subtonic elements; nor is their articulation much affected, by

union with this Grating noise. I have called this function the Guttural Vibration, on account of its apparent formal cause.

This guttural function is practicable on all the intervals of the scale: and it adds to their respective characteristics, its own peculiar expression. This expression consists in the strongest degree of contempt, disgust, aversion, or execration; and these sentiments are most strongly marked on the intonations of the wave.

When the guttural vibration is given with an exploded radical stress, it makes the speaker himself feel, in its disruption from his organs, that the effect must spread widely around him; and while it assaults the air with its percussive force, that it must, with the fullest power of expression, break through the ear, into the understanding and heart of an audience.

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Having thus described the peculiar forms and degrees of Pitch, Force, and Abruptness, and having marked out some of the occasions for their application in speech, we are now prepared to consider their special purposes, comprehended under the terms Accent and Emphasis. This detail will form the subjects of the two following sections.



## SECTION XLV.

### *Of Accent.*

ACCENT is defined in philology, to be—the distinguishing of one syllable of a word from others, by the application of a greater force of voice upon it. This is a true, but limited account of accent; for it will appear on inquiry, that the accental characteristic consists in a syllable being brought under the

special notice of the ear. This may be done by force; but it will be shown presently, that it may be likewise effected through other audible means.

No word when uttered singly, except as an ellipsis, conveys any intelligible relationship or meaning. Accent, as we use the term, is an attribute only of individual words, and cannot therefore embrace what is properly called expression. When the attractive character of a syllable, whether through force or other means, carries with it a remarkable meaning, or sentiment, it constitutes what is called Emphasis.

If we have thus, accurately described the difference between accent and emphasis, Accent may be defined in general terms, to be the fixed and *inexpressive* distinction between the syllables of a word. This simple audible prominence may be effected by the radical stress, the loud concrete, and a longer quantity on the noted syllable.

And First. The radical stress constitutes the accent on immutable syllables. The word *iterated* has four short syllables, with the accent on the first. But the brevity of this syllable not admitting the distinction of a prolonged quantity, or even of the loud concrete, the accent must be made by a sudden burst of the Radical, into a momentary stress. The accent may be readily transferred to each of the other syllables, by giving the necessary degree of radical abruptness respectively to them.

Second. Syllables of sufficient length to render the radical and vanishing movement cognizable, admit of accentual distinction by the Loud concrete. In the word *Paddington*, the three syllables are of moderate length, and about equal. As the first has quantity sufficient to prevent the necessity of adopting the explosive radical stress, its high accentual relief can be brought out, and readily transferred to each of the other syllables, by the loud concrete alone. Syllables adapted to the loud concrete may receive at the same time, an addition of the radical stress. But the former being adequate to the inexpressive purpose of accent, a radical abruptness is unnecessary.

It has been shown, that the Thorough stress may sometimes be used on short syllables. It might therefore, have been here

assigned, as one of the means for accentual distinction: but it is scarcely to be distinguished from the radical stress, and the loud concrete on these short quantities; and therefore does not deserve a separate consideration.

Third. When the time or quantity of one syllable exceeds the rest, that syllable readily receives the accent, and even when unassisted by loudness or abruptness, sometimes necessarily assumes it. The word *victory*, pronounced with the usual degree of radical stress on the first syllable, and with the second subsequently prolonged, as if written *vic-toe-ry*, has the distinguishing impression of the accent, which in this case may be called the Temporal accent, postponed to that second syllable; even though it should be uttered with comparative feebleness, and with all possible omission of abruptness. Words which consist of syllables of equal time, such as *needful*, *empire*, *farewell*, *sincere*, and *amen*, easily undergo a change of accent, by a slight addition to the length of either syllable. When the word *heaven* is pronounced as if written *heav-n*, the longer quantity of the first syllable assumes the accent; but when divided into two equal syllables as in *heav-ven*, the place of the accent is doubtful; or the word may be said to have two equal accents.

These are the three causes of accentual distinction: accent being the prominent and fixed feature that identifies a word, without enlivening its utterance by any peculiar sense or expression. Now as these means are sufficient to give an importance to syllables, without conveying at the same time an especial meaning, which is the design of emphasis, we may see the line of separation between these functions. It is true, emphasis, cannot exist without accent: for the emphatic is always the accented syllable: and the expressive power of pitch, time, and stress must give the emphatic syllable that attractive influence which constitutes the essential agency of accent.

I have pointed out only the radical stress, the thorough on short quantities, and the loud concrete, as the causes of *accent*, derived from force; since the median, the vanishing, and the compound, are more commonly used as the means of *expression*: and in the plain pronunciation of a single word, surely no one

does employ these last named forms of stress. Yet notwithstanding the various accents have been represented as independent of pitch, still they do not exclude the use of some of its inexpressive forms. Thus the radical stress and the loud concrete do move rapidly through a tone; and the temporal accent, when not unduly prolonged, may take the form of the direct and inverted wave of the same interval. For this gives dignity to utterance by means of its deliberate movement; yet has no peculiar expression incompatible with the simple purpose of accent.

Since the use of the three kinds of accent, is in a considerable degree governed by the time of syllables, it is desirable to know the circumstances which render them severally applicable; make them easily changeable; and give them a predominant and controlling influence.

Syllables, with regard to their time, were arranged under three classes, The Immutable, Mutable, and Indefinite. Radical stress is the means for distinguishing immutable syllables. The loud concrete may be given to the mutable: since they have sufficient length for the display of force, without the necessity of an abrupt explosion. Indefinite syllables, admit of the attractive distinction of the temporal accent: and yet they are sometimes pronounced equally short with the immutable. Thus *lo* in *loquacity*, and *lo*, used as an emphatic interjection, exemplify the extremes of duration. Hence it follows, that the radical stress may sometimes be used on an indefinite syllable, in its shortest time: as it is in the accent of the words *illative*, and *orderly*.

In words, consisting of a long and a short syllable, the accents of stress and quantity readily give way to each other. Thus in the noun *pérfume*, the length of the last syllable yields to the stress on the first. But in the verb *perfúme*, the stress as easily gives way to the temporal accent on *fume*.

Of all the means by which one accented syllable of a word is embossed upon the ear, if I may so speak, in higher relief than others, the most common is that of the temporal impression. In the English language the accented syllable is generally



the longest: and the excess of length alone, without obvious radical abruptness, or an increase of force on the whole concrete, above the neighboring syllables, is sufficient to answer the purposes of accentual distinction. The majority of writers, without sufficient examination, have resolved all accents into excess of force.

Inasmuch as the radical is the principal form of stress for short syllables; and as the loud concrete may be applied on all but immutable ones, it may be inquired, whether stress, or quantity has the greater influence in pronunciation, by its controlling or excluding power. In most words, this predominant influence is readily changeable; as in the words *commemoration*, *perlieu*, *Cordova*, *Ontario*; the accent, of whatever kind, being in these instances as easily practicable on one syllable as on another. But in words having the arrangement of *beguile*, *indeed*, *delay*, and *revenge*, the temporal accent cannot be deprived of its supremacy, by a radical stress on the first syllable, except through an effort in exploding the first, and abbreviating the last. For it is sometimes necessary to reduce the quantity of one syllable, that the radical stress may take the lead on another. The accent of the word *Emanuel*, lies in the quantity of the second syllable. Scarcely any degree of abruptness can transfer the accent to *e*, while *man* retains its length. When this is shortened, the first syllable *e*, may, through a strong radical stress, be made the leading accent; but the word will scarcely be recognized in the change.

In regarding the subject of accent, it ought to be borne in mind that the difference in kind, of the elementary sounds, may in some cases, be mistaken for a difference in force; since to many an ear, *ee-l* and *a-le* might seem to be surpassed by *ou-r* and *a-we*.

There are different degrees of susceptibility among the elements, in receiving the accent. The tonics more easily and conspicuously take on each of its three forms. The abrupt elements are heard in the vanishing stress, and assist the explosive effort on the tonics; but are utterly incapable of the loud concrete, and the temporal accent. The subtonics have little or no power,

under the radical stress; but fulfill all the purposes of quantity: while the atonics, though heard in the emphatic vocule, never, in proper and unaffected speech, receive accentual distinction.

The impressive agency of accent on the ear, is fixed in the pronunciation of the English language, on one or two syllables of all words, with more than one. It is an abundant source of variety in speech; forms the measure of our versification; and when skillfully disposed, by the adjustment of a delicate ear, produces, with the assistance of quantity and pause, the varied rhythmic measure of prose.

Some grammarians and rhetoricians, with whom the intelligent Mr. Sheridan is to be ranked, have set forth a rule, that when the accent falls on a consonant, the syllable is short: and long when on a vowel. At school, I could not understand this great prosodial principle: now, I perceive it has no foundation. For if accent is variously produced by radical stress, the loud concrete, and by quantity, a distinction of literal place cannot make the supposed difference. The abrupt stress will always be made on a tonic, (or vowel,) notwithstanding the syllable may be opened on a preceding subtonic or abrupt element. The loud concrete must be applied on all the elements without distinction: while an accentual impression by quantity must consist of the united time of tonics and subtonics, when the syllable is constructed with these different elements. But all this is only a denial of the truth of the rule, on the ground of our own history of accent. Let us hear how the rule agrees with the fact of pronunciation. In the word *ac-tion*, the abrupt stress is on the vowel (tonic) *a*,—for *c*, in this case, having no body of sound, is but the occluded termination of *a*,—yet the syllable is short: and in *re-venge*, the accent or the greatest impression on the ear, is from the quantity of the subtonics (consonants) *n*, and *zh*, and yet the syllable is long. Language is full of like examples; and from the illustration they furnish, we may learn that the time of syllables bears no certain relation to stress, nor to other means of accentual agency. The prevalent error on this subject must be ascribed to the general cause of all errors, a want of observation at first, and the assumption of notions to prevent observation ever after.

Mr. Walker has given a theory of accent; making it dependent on the rising and falling inflection, as indefinitely described by him. If the preceding history of intonation is true, and if it has been clearly comprehended, the reader must at once conclude that accent can have no fixed relationship to a rise of the voice, or to its fall: for it is made with every essential characteristic, under either of these opposite movements; their junction into the wave; and under all the changeable phrases of melody.

Much has been said by authors on the subject of the conventional application of accent. But with the sole means of the Tongue and the Ear, yet with scholastic authority all around me, I began this history of the voice, with a resolution to speak from Nature; and not after men, too blind or too proud to consult, Her ever-open, and Revealing Book of Speech.



## SECTION XLVI.

### *Of Emphasis.*

EMPHASIS, is defined to be a stress of voice on one or more words of a sentence, distinguishing them by intensity, or peculiarity of meaning. Most writers, without seeming to consider the subject of much importance, indefinitely attribute to emphasis, a characteristic 'tone;' and Mr. Walker imagined he specified this idea, throughout all its conditions, in his general, and vague account of the upward and downward inflection.

But authority aside; let us try to do something to the purpose by observing and recording.

It was stated, that Accent is the fixed but *inexpressive* distinction of syllables, by quantity and stress: alike both in place and

nature, whether the words are pronounced singly from the columns of a vocabulary, or connectedly in the series of discourse.

Emphasis is the *expressive*, but occasional distinction of a syllable, and thereby the whole word, or of several successive words, by one or more of the various forms and degrees of Time, Quality, Force, Abruptness, and Pitch.

This notable function belongs essentially to the current of discourse; but it may be employed on solitary interjections, and on single words, when they form elliptical sentences. It will appear hereafter, that emphasis is no more than a generic term, including specifications of the use of every mode of the voice, for the purpose of enforcing sentiment and thought.

The stated means of quantity and stress which constitute accent, being included among the enumerated causes of emphatic distinction, it might be inferred, that in these particulars, accent and emphasis cannot differ from each other. Quantity, radical stress, and the loud concrete, are indeed by their nature, the same in both cases; but their purpose and power in the latter, invest them with the attractive influence of expression.

For a detailed account of the particular occasions for applying emphasis, the reader is referred to libraries. They contain rhetorical works, setting forth this part of the subject, with comprehensiveness, perspicuity and taste. It is our aim, to point out and to measure the vocal material of emphasis.

Emphasis produces its effect upon the ear, by means of the quality, force, time, and abruptness of sounds and the varied intervals of intonation. The particular enumeration of these means will be given under the following heads.

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### *Of the Emphasis of Quality.*

THE different forms of the mode of Quality, were enumerated in the ninth section. They are variously expressive, and some of them strongly affect the ear. Besides their use in the general current of speech, they may be occasionally applied as

emphasis on single words. I do not say, we are to include under this head, cases in which sound is said to be 'an echo to the sense.' The reader may, on this point, consult Mr. Sheridan, and other writers; and judge for himself, how far any individual sound of the alphabetic elements, may be considered as Quality, and applied as emphasis. The following line from Milton's *Lycidas*, is said to be an example of this kind of expression.

Their lean and flashy songs  
Grate on their scrannel pipes of wretched straw.

If the *r*, here repeated, be roughened by vibration of the tongue, it may be thought to represent vocally the harshness of the Shepherd's pipe: but to me the expression, if expression, would be lost in its affectation.

The guttural vibration as a quality, is expressive of scorn and execration. The falsette may be emphatic, in the scream of terror.

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### *Of the Emphasis of Force.*

UNDER the Time-honored, we cannot call it the Natural—System of Elocution, Force or Stress seems to have been regarded,—if we except the vague pretensions of ancient accent, and of modern inflection,—as the principal, if not only means of emphatic distinction. Our system gives it an influential but not an overbearing agency among the Modes of the voice; In the first section I classed Abruptness, as a peculiar function, and although apparently a form of Force, gave it a place as a separate Mode. The scope however, of its character and occasion is limited; for it has no varied forms, and but slight difference in degree. It might indeed be arranged under the term Abrupt-radical stress; since it is at the opening alone of the concrete, that its effect as a peculiar function, and an independent Mode of speech is recognized. But as the Radical stress has a congenial relationship to the use of force on other parts of the concrete, I have thought, with this pre-

fatory remark, the term abrupt stress, even with its claims to separate arrangement, might here be merged in the subject of Radical Emphasis, and thus included under its name.

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*Of the Radical Emphasis.*

WHEN an immutable syllable bears the accent of a word, remarkable by sense, sentiment, or antithesis, the audible distinction can be made only in three ways: by quality of voice; a wide radical change in the phrase of melody: and an abrupt enforcement of the radical stress. The two former will be noticed in their proper places. The last is here illustrated.

And with perpetual inroads to alarm,  
Though inaccessible, his fatal throne;  
Which, if not *victory*, is yet revenge.

If the strongly contrasted meaning of the word *victory*, is not represented by guttural vibration; by aspiration, or some other available quality; or by a change of radical pitch upward or downward through the skip of a third, fifth or octave, the syllable *vic* must be raised into importance by means of the abrupt radical stress: at least no other form can be effective while the syllable is limited to its natural quantity.

It is true, even an immutable syllable, may be carried rapidly through any interval of the scale; still this rapid movement when not joined with the radical change, is of no emphatic importance.

Although the radical distinction is here applied to immutable syllables, it is plain from its nature, that it may be also laid on those of indefinite time. But since these admit of more agreeable forms, derived from quantity and intonation, they less frequently require the strong explosion of the radical.

This emphasis is the sign of anger, positive affirmation, command, and of energetic sentiments of all kinds. It is also the common means of enforcement, whatever is the time of the syllable, when the spirit of discourse directs a rapid utterance.

*Of the Median Emphasis.*

THE prominent display of the sense of a word, by a gradual increase and subsequent diminution of voice, can be effected only on syllables of indefinite time. It has an importance equal to that of the radical stress, under a form of greater smoothness, dignity and grace. In the following sentence, the word *sole* contains a sentiment of warm and serious admiration, finely expressed by means of this emphasis.

Wonder not sov'reign Mistress, if perhaps  
Thou canst, who art *sole* wonder!

Though the median stress might be executed on the simple rise and fall of intervals, when considerably protracted, yet it is most frequently made on the wave. In the present case the emphatic intonation of the word *sole* is through the equal wave of the second or third; the swell being at the junction of its two constituents.

The reader must bear in mind, that in assigning the form of stress in this, and the preceding examples, I have been governed by the principles of speech, laid down in this volume; and that I shall continue to apply them, in illustrating the other forms of emphasis, included under this section: for if these examples be read in any of those various ways, resulting from instinctive attempts in elocution, I shall in all probability be misunderstood. On this ground, I would allot to the lines above quoted, the plain but deeply respectful character, effected by prolonged quantity, in the diatonic melody; giving to the emphatic syllable the importance of greater time either in the wave of the second, or third, or even fifth; and smoothly enhancing it by the swell of the median stress. It is not within our present purpose, but it might be added, that *thou* should have the wave of the second or third to connect it both by time and intonation, under the emphatic tie, with *sole*; and that *canst* should be set at a ditone above *thou*, to assist the emphatic tie, in carrying on the voice, and with it the sense of the line.

*Of the Vanishing Emphasis.*

THIS form of stress is characterized by a degree of force, nearly equal to that of the radical emphasis. Why then are they distinguished from each other by name? The radical is appropriate to immutable syllables; the vanishing cannot be recognized on them; for some extent of quantity is required for its display: and though the sentiment of hasty energy, that prompts it, generally assigns it to a simple concrete, with just sufficient time for its application, still it is sometimes effectively made on the utmost extension of the single movement, and the wave.

In the following examples, this inversion of the natural or simple form of the concrete, may be employed for the expression of angry impatience in the one case, and of threatening vengeance in the other.

Oh ye *Gods!* ye *Gods!* must I endure all this?

Oh! that I had him,  
With six Aufidiuses, or more, his *tribe*,  
To use my lawful sword.

The words here marked in italics, when pronounced with the vanishing stress, have that Irish provincialism, which characterizes in a degree, this species of force; the final abrupt element in these cases, contributing to the effect, by its occlusion.

This form of stress is often used for an energetic question: since in this way, the extent of the interrogative interval, with its emphatic boundary, is more forcibly impressed on the ear.

A cause of the peculiar expression of the vanishing emphasis, may be this: From the ordinary habit of the voice in the simple concrete, it is difficult to produce a final fulness and force, without giving rapidity of time to its execution: and this adapts it to the active sentiment, represented by the vanishing stress.



*Of the Compound Emphasis.*

A DEGREE of emphatic distinction by stress, stronger than that of the preceding forms, may be applied to syllables of indefinite time; for these, under the direction of vehement feeling, may receive their force from both the radical and vanishing stress: as in the following urgent call.

*Arm* warriors *arm* for fight, the foe at hand,  
Whom fled we thought, will save us long pursuit  
This day.

The imperative words here marked in italics, require the use of this double form of stress, either on a wide downward interval, or an unequal-direct wave, with a wide downward constituent. It is however more particularly appropriate to the forcible expression of interrogative sentiments. The reason of this is given in the thirty-eighth section; and I here cite an example, from the scene of Hamlet's violence towards Læertes, at the grave of Ophelia.

Dost thou come here to *whine*?  
To outface me by leaping in her grave?

The intense spirit of these questions call for the Thorough interrogative intonation; and the emphatic importance of the word *whine*, requires the rising octave with the compound stress upon it. Thus the radical abruptness on *i*, sets forth the threatening rage of the prince; while the vanishing stress on *n*, conspicuously denotes the inquiry, by marking the extent of the interrogative interval.

This is not the place to speak of the aspiration, to be joined with the compound stress, for the expression of the contempt or scorn, the question may contain.

On the whole, I confess, the discrimination of this species of emphasis, in the current of pronunciation, is not so easy, as that of the preceding. Still it does exist in the nature of the voice. Its effect is peculiar to itself: and by deliberate analysis it is clearly resolvable into the above named constituents.

*Of the Emphasis of the Thorough Stress, and  
the Loud Concrete.*

IN detailing the assignable forms and degrees of force, those of the Thorough stress, and the Loud concrete, were described as different from the rest, and from each other.

But I am not disposed to insist upon the importance of these distinctions, for the practical purposes of elocution. They exist however, as forms of stress; and as emphasis, perhaps exert their influence upon the feeling, and understanding. Yet they are not, either in nature or degree, when employed on short quantities, so distinguishable from the radical, and the compound stress, and from each other, as to require special exemplification. Peculiarity of character in these forms of stress, is relative to the time of syllables: for when this is not so short as to require an emphasis of the radical stress, nor of sufficient length to admit of a protracted application of force, the required distinction may be effected by the loud concrete, or the thorough stress, as in the marked syllables of the following lines; where the first may receive the former, and the second, the latter form of stress.

This knows my Punisher: therefore as far  
From *granting* he, as I from *begging* peace.

On this subject, let it be kept in mind, that although the thorough stress may be used, under the limitation of emphasis, on short, and perhaps occasionally on longer quantities; yet when unusually prolonged, and applied to a current melody, it has that rustic coarseness, ascribed to it, in the thirty-ninth section.

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*Of the Aspirated Emphasis.*

THE earnestness and other expressive effects of aspiration, may be spread over a whole sentence. The same expression is sometimes restricted to a single word; thus constituting the aspirated emphasis. Many words claim this emphasis from the essential energy of their meaning; and these, in some cases

have the literal symbol of aspiration, as *havoc*, *horror*, *huzza*. A similar remark may be made with regard to some of the interjections. I need not quote instances of aspirated utterance in the exclamations of passion, and in the pure breathing of a sigh: the pages of the drama are full of examples.

In the following dialogue from *Julius Cæsar*, the effect of aspiration, in marking an earnest sentiment, is sufficiently obvious, on the words *ay*, and *fear*, set in italics.

*Brutus.* What means this shouting? I do fear the people  
Choose Cæsar for their king.

*Cassius.* *Ay*, do you *fear* it?  
Then must I think you would not have it so.

And again, in the Tent scene, the earnest repugnance of Cassius is manifested by an aspiration on the word *chastisement*.

*Brutus.* The name of Cassius honors this corruption,  
And chastisement does therefore hide his head.

*Cassius.* *Chastisement!*

When aspiration is combined with the vanishing stress on a simple concrete, or on the various forms of the wave, it conveys an expression of sneer, or contempt, or scorn.

Aspiration may be applied to syllables of every variety of time; to all forms of force; and all intervals of intonation.

### *Of the Emphatic Vocule.*

WHEN an emphatic word terminates with an abrupt element, and is followed by a pause, that slight issue of sound, called the Vocule, generally receives a continuation of force from the emphatic word: and this, by its explosive effort, becomes the sign of passionate excitement.

There are occasions on which this vocule may be used, with a view to press into a syllable all the power of emphasis. But it comes so close to affectation, that I hesitated about its classification, as a fault, or as an assistant enforcement of speech.

I will not say absolutely, it should be heard in the following line, from the close of the third scene, in the third act of *Othello*. But when the word *hate*, is pronounced with the force required by the sentiments of the Moor, the emphatic vocule almost necessarily bursts from the organic opening of the atonic abrupt element.

Yield up, O love, thy crown, and hearted throne  
To tyrannous *hate*! swell, bosom, with thy fraught.

---

### *Of the Guttural Emphasis.*

THE sentiments of disgust, aversion, execration, and horror, give their expression to an emphatic word, by joining the guttural vibration to other means of vocal distinction. It is heard on the daily occasions for revolting interjectives; but is sometimes found engrafted on the common current of syllabic utterance. It might be properly used on the word *detestable*, in the following lines, from that dreadful malediction upon Athens, at the opening of the fourth act of Shakspeare's *Timon*: taking care to accent the second syllable, which does not bear a stress, in the measure of the line.

Nothing I'll bear from thee  
But nakedness, thou *detestable* town!

When this guttural vibration is combined with the highest powers of stress and aspiration, it produces the most impulsive blast of speech.

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### *Of the Temporal Emphasis.*

WHEN the quantity of an emphatic syllable is long, and admits of indefinite extension; when the word has only an anti-thetic, or discriminative meaning, without conveying sentiment or passion; or when the distinction has the sole purpose of an

emphatic tie, the impression may be made by the influence of time alone, as on *co*, in the following address :

Hail holy Light, offspring of Heaven first-born,  
Or of the Eternal, *coeternal* beam,  
May I express thee unblamed?

Or more conspicuously, in Abdiel's warning to Satan.

For soon expect to feel  
His *thunder* on thy head, *devouring* fire.  
Then, who created thee lamenting *learn*,  
When who can *uncreate* thee thou shalt *know*.

In this example, the impressive long quantity of the accented syllable of *thunder*, and of *devouring*, is given as an instance of the emphatic tie; in which the connection of two subjects separated by a clause, is shown in its true vocal syntax; and by which any ludicrous image, from too ready an association between *head* and *devouring fire*, may be obviated. Perhaps it will be said,—these words, together with the others marked in italics as emphatic by quantity alone, might receive the additional distinction of a forceful, or an intonated emphasis. But it may be learned from the speech, at large, that Abdiel is no longer the 'fervent angel' contending with the apostate. He is now the herald of the decrees of the Almighty. The earnest spirit, with the alternate hopes and fears of argument, has given place to grave admonitions, and to solemn declarations of an ordained judgment; and the unimpassioned but conspicuous distinction by temporal emphasis, appears well accommodated to the utterance of the 'unmoved, unshaken, unseduced, unterrified,' and prophetic Seraph.

The reader must have observed the close connection between the various vocal constituents: and that with every attempt, it is impossible to represent each separately, in the necessary illustrations. We here speak of the simple extension of quantity as the means of emphasis, when in reality that quantity is in part effective, through the influence of some form of intonation. When time is extended on interrogative syllables; on those of positiveness or command; or on a feeble cadence, the

intonation is made respectively, through the simple course of the upward or downward third, fifth, or octave. But in the plain temporal emphasis, of the above examples, and when employed in the simple but dignified diatonic melody, an extension of the indefinite syllables, is always through the direct or inverted wave of the second.

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### *Of the Emphasis of Pitch.*

It was stated generally, in speaking of the pitch of the voice, that the several intervals of the scale are used as the means of emphasis. We should now proceed to the illustration of this subject: but as the rising third, fifth, and octave, are signs of interrogation, and as they have this signification even when applied to but one word of a sentence, we may inquire, how the interrogative characteristic in discourse, is to be distinguished from the emphatic. There must be even to the common ear, something like an unwritten rule, to which reference is unconsciously made; for notwithstanding, the frequent employment of these signs in their different meanings, these meanings are rarely confounded. But our discriminations of this matter have, in time past, been four-footed instincts; let us try to ennoble them, by giving them the support and the exalted step of knowledge and principles.

The various interrogative sentences were named in the seventeenth section: and on that division, the discriminations are here made.

In the first case. As the emphatic use of pitch is on a single word, or at most on two or three, there is no liability to mistake emphasis, for declarative questions with the *thorough* intonation. In the second. It was shown, that the partial expression is generally applied to common, pronominal, and adverbial questions. These therefore, even with a solitary third, or fifth, or octave, cannot possibly be confounded with cases of emphasis on these same intervals, in sentences without

the grammatical construction. Whether it might be proper to consider a partial interrogation, when made with a single interrogative interval, as conjoining the conditions of interrogation and of emphasis, thereby justifying the term interrogative emphasis, may be left for future inquiry and arrangement. In the third. Many phrases having the form of a question, seem nevertheless to hang doubtfully between an interrogative and an assertive meaning. When such phrases can be fairly resolved into an interjective appeal; or a negative question; or one of belief, the positive temper of the sentiment generally calls for an intonation in the downward concrete, as shown in the thirty-second section. With these questions then, emphasis by a rising interval, cannot be confounded. The following examples are by editorial punctuation, marked as questions: but the above named conditions seem to apply so clearly to them, that I would exclude the interrogative intervals, and designate these virtual affirmations by a positive downward intonation.

*What should be in that Cæsar?*

Why should that name be sounded more than yours?

---

*Casca.*

*What night is this?*

*Cassius.* A very pleasing night to honest men.

*Casca.* Who ever knew the heavens menace so?

---

*Shylock.*

Ay, his breast:

So says the bond! *Doth it not noble judge?*

Nearest his heart, those are the very words.

In the first of these instances, Cassius does positively mean,—there is nothing in Cæsar, nor in his name. In the second, Casca would say,—it is a dreadful night; the heavens were never known to menace so. And in the last, Shylock, by his negative question, does triumphantly declare,—you know it, noble judge. If therefore instead of the positive, the interrogatory intonation should be applied either thoroughly or in part,

to these phrases, their meaning would be obscured, or lost. Consequently, no case of rising emphasis can be mistaken for such interrogative constructions. When figurative questions, and when real exclamatory sentences, carry their expression on one or two downward intervals, it may be made a subject for future inquiry, whether this case might be called the exclamatory emphasis.

We go on to enumerate the intervals of pitch, employed in emphasis.

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### *Of the Emphasis of the Rising Octave.*

THE concrete rise of the Octave, on a single syllable in a current diatonic melody, does, by its expression, remarkably distinguish that syllable, from others, bearing the interval of a tone; and its effect has the true character of emphasis, even without the excessive stress, heretofore considered almost the single essential in the definition of that term.

The reader has been told more than once,—the intervals of the scale are appreciable, even in the momentary flight of an immutable syllable: and that on these syllables the expression of the octave, is generally effected by a skip of radical pitch, from the level of current speech to the height of that interval above it. The emphasis of the octave appears then under the form both of slow concrete, and of radical change; and let it be understood here, that these two different forms of pitch are implied, when we speak of the emphasis of other wider intervals of the scale.

The octave is employed emphatically, for the expression of astonishment and admiration, embracing a sentiment of inquiry or doubt; and for the special enforcing of one word above others, in an interrogative sentence: but this indeed rarely; for there is a kind of *mew* in its long-drawn concrete, that excludes it from those elevated purposes of speech which it is the design of science to investigate, and of taste to approve.

The octave carries the spirit of a quick, a taunting, or a



mirthful interrogative; and is perhaps never used in a calm, serious, and dignified question. It would perhaps be admissible in the following sneering exultation of Shylock over Antonio.

Monies is your suit.

What should I say to you? should I not say?

Hath a *dog* money? Is it possible

A *cur* can lend three thousand ducats?

Every word of the two last questions will bear an interrogative intonation: but the terms *dog*, and *cur*, being emphatic allusions to the previous rating of Shylock by Antonio, convey the sentiment of revengeful triumph, as well as an immediate antithesis to their former contemptuous application to the speaker, by being run up to the piercing treble of the octave. Perhaps some readers might be disposed to set a more dignified form of intonation on these questions, by considering them as Appealing; and by employing a general current of downward thirds, with a downward octave on the words *dog* and *cur*. I only say, they will bear what is here given, without making preference the subject of discussion. The readings proposed throughout this essay are for illustration, and their design is fulfilled, whether or not, they exactly accord with common opinion. There is a best in the works of every art: but the latitude of variation, within the pale of principles, has an ample and liberal scope, that sometimes admits even cases of unsuccessful search after excellence. Over such failures the intelligent critic will be neither quarrelsome nor severe.

The emphasis of the octave, by a change of radical pitch is exemplified in the following lines:

'Zounds, show me what thou'lt do:

Woo't *weep*? woo't *fight*? woo't *fast*? woo't *tear* thyself?

The exasperated energy of Hamlet, in his encounter with Laertes, calls for the highest pitch of interrogation on the words here marked; but these words do not admit of the slow concrete. To fulfill the purposes of expression, they are to be immediately transferred by radical change to an octave above the word *woo't*, which in its several places, is at the common level of the voice.

The emphatic syllable, when thus raised, is still further endowed with the character of an interrogative interval, by a rapid flight through the concrete octave, agreeably to the description in a former section. In short, the first seven words of the second line do really skip, alternately ascending and descending, between the extremes of an octave.

While these lines are before us, we may notice the contrast between the two movements of pitch in the octave: for the word *tear*, having an indefinite quantity, admits freely of the slow concrete: and the voice, after being restrained to the discrete skip, on the preceding immutable syllables, more freely and gracefully assumes on this word, the intonation of a continuous rise.

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*Of the Emphasis of the Rising Fifth.*

THE relation of the concrete fifth to the octave, was shown formerly, as regards its interrogative character. As a sign of emphatic sense, or of passion, the fifth is less impressive than the octave: for it has not the piercing influence of the latter interval. There is however, more dignity in the importance it gives to a syllable. In the following lines, from Satan's address to the sun, the emphasis on *thee*, may be made by the concrete rising fifth; as suitable to its exulting sentiment.

Evil be thou my good: by *thee* at least  
Divided empire with Heaven's king I hold.

It is said here, and we allow the same cautious latitude for other cases, that a certain form of emphatic expression *may* be employed: since on many occasions, the emphasis may be varied. Thus in the present example, the syllable *thee*, might be in the wave of the fifth, or third, or even the second; but in the last case, a want of the peculiar expression of the fifth, must be supplied by a long quantity, and by the use of the radical, or median, or vanishing stress, on the wave of the second so employed. But we will go further with the liberal construction allowed by every

broad and self confiding system; and under the principles of this work, are ready to accord with the free-will of any enlightened taste, that in the above example, might prefer even the positive emphasis of a downward interval. And this, not inconsistently; for in a well ordered system, such variations are always made by the good sense that allows them.

In the following lines, the emphasis of the fifth on the word *beauty*, is perhaps not absolutely unchangeable: but it certainly produces a brightness of picture, well adapted to the sentiment, and which cannot perhaps be so well effected in any other way.

Tears like the rain-drops may fall without measure,  
But rapture and *beauty* they cannot recall.

The effect in this case will be more finished, if after the concrete rise of the syllable *beau*, through the fifth, *ty* be discretely brought down to the pitch of the current melody. It may be added, that a like intonation may be set on *rapture*.

The emphasis of the fifth, by a skip of radical pitch, is well exemplified in the line formerly quoted to show the radical stress.

Which, if not *victory*, is yet *revenge*.

Here the abrupt stress on the syllable *vic*, requires assistance from intonation: and this is given, by setting the short syllable *vic* at a discrete fifth above the place of *not*.

---

### *Of the Emphasis of the Rising Third.*

THE striking intonation of the octave and the fifth, is suited to the earnest spirit of colloquial utterance, and to the forcible sentiments of the drama. The rise of the third, though still denoting both interrogation and emphasis, produces a less intense, but a more dignified impression.

The rise of the third may be set on the word *he*, in the following lines.

Who first seduced them to that foul revolt?  
The infernal Serpent; *he* it was, whose guile,  
Stirred up with envy and revenge—

There are some phrases simply interrogative; and unaccompanied by those other sentiments, formerly ascribed to the octave and the fifth. The emphatic distinction in these cases, is made with the moderately attractive influence of the third.

Dost thou think *Alexander* looked o' *this fashion*,  
i' the *earth*?

If, in this example *Alexander*, *this fashion*, and *earth*, be taken as emphatic, the distinction will be appropriately made by the third. Should the intonation on these words be in the wider interval of the fifth or octave, it would imply an eagerness of inquiry, and a light familiarity of address, not suggested by the sense of the question, nor consistent with the temper of Hamlet's moralizing reflections.

It is scarcely necessary to illustrate the radical skip of the third, in relation to emphasis. The word *victory*, in a preceding example, may be executed on this discrete interval, if the reader should think the fifth, there employed, too high: for it will exemplify either case, according to the degree of energy ascribed to it.

The third, as shown in the sixteenth section, is employed on the emphatic words of conditional, concessive, and hypothetical phrases.

The minor third, together with the rest of the minor scale, is the essential means of plaintive expression in song: but it is not to be used in the system of speaking-intonation, set forth in this work. This system regards it as a fault in speech, when heard, as it not unfrequently is. We cannot then give it a place, in the history of emphasis.

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### *Of the Emphasis of the Rising Semitone.*

I OMIT here, a notice of the tone or second. The reader must now, be so well acquainted with the nature of the diatonic melody, as to admit, that the simple rise of a tone, having no attractive or peculiar expression, cannot, as far as regards

pitch, be emphatic. Indeed, the other intervals are emphatic only by their *contrast* with this general current of the simple second. It is true, a syllable is made emphatic by quantity; and that quantity in plain and dignified utterance, is commonly a prolongation through the doubling of the second into the form of a wave. But the impressiveness is here an effect of time, not of intonation.

As the semitone has a peculiar expression, it can fulfill the condition of emphasis, when laid upon a single word in the course of a diatonic melody. It rarely happens however, that this expression is found thus insulated: for if a plaintive sentiment issues from one word, it generally spreads its effect over the whole of the phrase or sentence; thus constituting the chromatic melody, and thereby destroying the solitary importance, or proper emphasis of the semitone.

But it may then be asked, how emphasis, when required, can be effected in a chromatic melody. It may be done by stress in its various forms, and by time; for the semitone is set on syllables of all quantities. It may likewise be effected by intonation, in the following manner.

When a syllable calls for the emphasis of pitch in a chromatic melody, that emphasis cannot be a simple concrete rise through the second, third, fifth, or eighth; for these movements, by over-sliding the semitone, would destroy the plaintiveness, which by the conditions of the case should be heard. But should a syllable of the chromatic melody be elevated by a discrete radical change, from the level of the current, to a third, fifth, or octave above it; and when thus raised, be there uttered, however rapidly, through the interval of a semitone, it is evident, the plaintive or chromatic character must be preserved: and since the syllable, by a transfer of the radical pitch, is advanced to a higher point of the scale, its semitone is, by the additional means of this acuteness in position, conspicuously impressed on the ear, and thus fully answers to the definition of emphasis.

*Of the Emphasis of the Downward Concrete.*

THE downward movement of the voice, expresses positiveness and surprise, and on a single long syllable, forms the feeble cadence. But we are now to consider the manner of employing this concrete, for the purpose of emphasis, on one or more words, in a current melody.

The wider downward concrete, is a very common form of emphatic distinction: and exerts a powerful attraction over the ear. It cannot however, for a plain reason, be used in sentences of thorough interrogative intonation: nor is it, in its simple forms employed in the chromatic melody. When necessary in this latter case, for denoting surprise or positiveness, it may be introduced as a constituent of an unequal wave: for the rise of a semitone as the first constituent, will preserve the plaintiveness; and a subsequent continuation downwards through the eighth, or fifth, or third, will join to this plaintiveness, the required emphasis of the falling concrete.

When I had occasion, in its proper place, to speak of the descent of the voice, both by concrete and by radical pitch, that descent was not otherwise represented, than taking place from the line of the current melody. It is now necessary to point out another form of its movement. In the twenty-second section, a notation is given of the following line:

Seems, madam, nay, it *is*! I know not seems.

In that notation, one of its emphatic syllables is marked with a downward fifth: the concrete appearing on the staff, with its radical the whole extent of that interval above the current melody. I then merely pointed out this peculiarity: not wishing, in that descriptive view of the downward concrete, to anticipate the history of its application to this especial subject of emphasis.

Now, should *is*, in the above line be uttered as a feeble cadence; that *is*, should the descent of a third from the line of the current melody, be made on this word, as if it were the close

of a sentence, it will not have the emphatic force, required by the sense. It cannot be then, a simple descent of the voice from the line of a current melody, which gives an impressive character to this form of emphasis.

The full effect of the downward concrete, in this case, is produced by commencing its radical, on a line of pitch above the current melody, and descending to that line or below it, according to the degree of expression. The height at which the outset or radical of the descending concrete is to be taken, depends on the degree of positiveness or surprise, contemplated in the emphasis. That the expressive effects of the downward concrete proceed from its affinity to the nature of a cadence, I will not assert. It would seem however,—something like an ultimate affirmation, is implied in a very positive emphasis; it being as much as to say, this affirmation is beyond doubt, then let the subject here be closed.

It may perhaps be asked, why the downward vanish, emphatically used in the current melody, does not produce the effect of a cadence, and thus interfere with the sense of discourse. Let it be recollected, the feeblest form of the cadence consists in the concrete descent through the third; consequently the downward emphasis can at most, amount but to this feeble form. Again, the proper cadence is continued downward from the line of the current melody: whereas the emphatic downward concrete, begins at a point of pitch much above the line of melody, and does not always descend below it.

And further: speech has two means of communicating thoughts and feelings. One, by a conventional language, which to the eye, as well as the ear, can describe them all. The other, by the various Modes of the voice, that instinctively express many of them, apart from the use of words. Now a spoken cadence is denoted, both by the vocal and the conventional means. Thus the intonation of the cadence, together with the sense and structure of the phrase, and with the pause, always marks the close. Consequently, an emphatic downward vanish in the course of the melody, can never be confounded with its termination.

*Of the Emphasis of the Downward Octave.*

AFTER what has been said generally of the downward emphasis, it is scarcely necessary to state that the octave, on a long syllable, gives the highest degree of this species of emphasis. The word *hell* in the following lines requires the octave.

So frown'd the mighty combatants, that *Hell*  
Grew darker at their frown.

This is taken from that fine picture of threatening hostility between Satan and Death, in the second book of *Paradise Lost*. And whoever would give this part with a forcible and somewhat dramatic effect, will find it difficult to bring out the full sense of the poet, except by the above directed intonation. The meaning of the author, if we may interpret it, is not to represent simply, without marking its degree, an increase of darkness produced by the figurative gloom of the brows of the combatants. Such a picture would be too tame and trite for this dreadful edge of battle. The thought becomes worthy of the occasion, when the frowns, are said to be able to blacken the deep darkness even of *Hell*.

The above forcible intonation has the effect of the concrete pitch of the downward octave: and as we have seen, the downward *concrete* emphasis always commences at a higher pitch than that of the current melody, so when the downward emphasis is on immutable syllables, the change of *radical pitch* is likewise from an assumed point above the current melody. The following passage from the second book of Milton, may serve for illustration.

Far less abhor'd than these  
Vex'd Scylla, bathing in the sea that parts  
Calabria from the hoarse Trinacrian shore.

Others may please themselves, with their own vocal expression of this first line, I can satisfy my ear, only by a concrete rising octave denoting surprise, or admiration on *far*; then a descent by the radical pitch of an octave, to *less*, for the emphatic distinction of that syllable; thus returning to the level of the



radical of *far*, in the line of the current melody. It is not the place, but I may say here, that *ab* is to be raised an octave by radical pitch, and *horr'd* returned by a downward concrete of that same interval; thus completing the expression of this forcible sentiment, by a falling and a rising discrete skip, between a rising and a falling concrete.

A similar intonation is appropriate to the line that follows in the text of the poem.

Nor uglier follow the night-hag.

Here, *nor* rises by a concrete octave; *ug* descends discretely by that same interval; while *li*, from the sentiment not being so strong as in the preceding case, rises by the discrete third, or fifth, and then descends by the concrete, to the level of *nor*, in the current melody.

In these examples, nothing is said of the stress, or aspiration, necessary for the full vocal display of these passages. We here only regard the downward movement.

If it be asked, why this descent by *radical pitch* has not the effect of a cadencial close; it may be answered,—it has indeed the nature and somewhat the effect of a cadence: but it is still an imperfect one, and not sufficient for a full termination of discourse. For the descent is from a point assumed above the current line, and its downward reach is to about the level of that line: whereas the true and final cadence is made by a descent of two radicals below the current melody. Add to this, the reason given above, why the downward *concrete* emphasis is not liable to be confounded with the cadence; for here too, the discrete emphasis is readily distinguishable from the cadence, as denoted by the words, and sense, and pause, of the proper close.

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#### *Of the Emphasis of the Downward Fifth.*

THE similarity of this interval to the octave, the difference consisting in degree only, renders it unnecessary to do more,

than quote a phrase in which the less energetic emphasis of the downward fifth may be employed. The word *courageous*, in the following extract from the dramatic contention between Gabriel and Satan, at the close of the fourth book of *Paradise Lost*, bears this downward fifth on its accented syllable.

Courageous chief!  
The first in flight from pain!

The radical change of the downward fifth may be made on the word *subject*, in the following lines, from the first act of *Julius Caesar*. In the second scene, after Cassius has excited Brutus to a proud declaration of his love of honor, he says,

I know that virtue to be in you, Brutus,  
As well as I do know your outward favor.  
Well, honor is the *subject* of my story.

If this is allowed to be the emphatic word, the sentiment here conveyed, that this honor is positively, the *very matter* he desires to speak of, should be expressed by a downward intonation on the word *subject*. But the accented syllable of this word is too short to bear the concrete. The expression is therefore to be accomplished through a discrete descent, by assuming the first syllable *sub*, at a fifth above the current melody, and returning to the line of that melody, on *ject*, by the radical skip of a fifth. Some other form of emphasis on this word may, in a manner, show the sense here ascribed to the declaration. But to an ear of judgment and taste, perhaps none will give so bright a picture of the sense as the intonation, here proposed.

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### *Of the Emphasis of the Downward Third.*

THE downward Third expresses a more moderate degree of the sense and sentiment, conveyed by the preceding intervals, the octave, and fifth. Thus in the following reply of Hamlet,

the word *Queen* does not seem to require a stronger emphatic distinction, than that of a falling third.

*Queen.* Have you forgot me?

*Ham.*

No, by the rood, not so:

You are the *Queen*, your husband's brother's wife.

And here we may again notice the difference above referred to, in the effect of the downward third, when employed as emphasis, and as a feeble cadence: and it is a striking illustration of this difference. For if the word *Queen* merely descends concretely, from the line of the current melody to a third below it, the sentence might pass for a complete one, terminated at that point by the feeble cadence. When the radical of this syllable is raised to a third above the current melody, and then brought concretely down to it, in the manner of emphasis, even a subsequent pause does not produce the like effect of a close, but rather suggests the idea of a continuation of the sense.

The emphasis of the downward third by change of radical skip, may be made by a transition from *that* to *too*, in the following phrase.

*Cassius.* They shouted thrice; what was the last cry for?

*Casca.* Why, for *that* too.

Here the word *that* is to be taken a third above the line of the current melody; and *too*, at the level of its line.

It was said formerly,—the Prepared cadence is produced by the downward radical change of a third, with either a rising or a falling concrete, preceding the triad. Now, although in this case the preparatory fall in radical pitch, is to a third below the line of the current melody, still this descent alone does not produce a close. For the syllable, after falling through this discrete third, does not necessarily end with the feeble downward tone required at a close; and it will be recollected that this downward skip through a third, at the end of a sentence, was called a false cadence, from its not having the characteristic of a full and perfect close. Consider further, that the structure and sense of the phraseology have a share of influence, in denoting the close. This downward radical skip of the prepared cadence, has in a

degree, the effect of emphasis, by forcibly impressing on the ear the most complete termination of the sentence.\*

The downward Second, whether concrete or discrete, being a constituent of the diatonic melody, has no emphatic power. It serves to give variety to the current, by occasionally taking the place of the rising interval. The downward concrete second on the last constituent of a falling tritone, makes the triad of the cadence.

The downward Semitone has peculiarity sufficient to mark a strong emphatic distinction: but I am not aware of its being ever introduced alone, into the diatonic melody: and in the chromatic, it merely serves the purpose of variety similar to that of the downward second in the diatonic current.

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### *Of the Emphasis of the Wave.*

THE junction of opposite concretes, by its positive effect upon the ear, gives emphatic distinction to syllables and words.

If a history of the voice, were to be written, from the practice of the mass of readers, and not from cultivated and rare examples of excellence, it would be necessary to add a Melody of the Wave, to that of the diatonic and chromatic; since many, yes, and some of the world's great readers, and actors too, apply the intonation of wider waves, to every long and emphatic syllable. This, to say the least of it as a fault, does, by giving the impressive effect of the wave to a whole sentence, prevent its employment as the means of emphasis on a single word.

The wave, according to its forms, expresses admiration, surprise, interrogation, mirthful wonder, sneer and scorn; and is emphatically used on long quantities, embracing these sentiments.

The dignified diatonic melody is made by the wave of the second: and this is only a method of adding the gravity of its

\* Let not the reader, on this hint, unnecessarily multiply terms, and call this the Emphatic cadence, or the Cadencial emphasis.

last constituent, the downward second, to the lighter effect of the previous ascent of that interval; and of producing at the same time the length of syllable, so essential to solemn utterance, without the risk of falling into the protracted note of song. But the wave of the second never performs the part of emphasis, by its intonation alone. Waves of wider intervals in giving time and dignity to utterance, by doubling the concrete of which they are respectively composed, have besides, a striking peculiarity when occasionally heard as an emphatic distinction, in the diatonic melody.

When the sentiment of scorn occurs in dignified discourse, it is denoted by the vanishing stress, or by aspiration, joined with either the simple rise or fall of a wider concrete, or with the direct or inverted form of its single wave. For there is a degree of levity and familiarity in the double wave, unsuitable to dignified discourse.

In considering the emphasis of the wave, it is not my intention to illustrate all its forms. If the reader calls to mind our history of this expressive sign, he may be able to do it for himself: and there are too many varieties of the wave to justify an entire enumeration of them. I shall name a few of its forms.

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*Of the Emphasis of the Equal-single-direct Wave  
of the Octave.*

THE Equal-single wave of the octave actively expresses admiration and surprise; and when heightened by aspiration, the vanishing stress, or guttural vibration, has the additional meaning of sneer and scorn. There is a difference in the effect of this sign on a low, and on a high pitch. In the latter case, it has more of the character of raillery, or mirthful comment than of wonder, positiveness, or admiration.

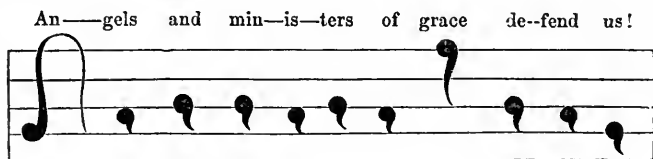
It was said, the wave of the octave, restricted to the lower range of pitch, might be used in grave discourse. Under this view, the first syllable of the following well-known line, from

*Hamlet*, might receive the emphasis of this expressive intonation:

*Angels and ministers of grace defend us!*

This exclamation embraces the feeling of astonishment, and the purpose of invocation. Now the positiveness of invocation requires the downward movement; while astonishment, which in this case, implies something of inquiry or doubt, assumes the upward. But the invocation appears to be the engrossing interest: and thus, for their respective expression, the syllable *An* should have the intonation of the direct wave; for this, by its rising interval gives the doubtful astonishment, and by its subsequent fall, the final and more powerful impression of the invocation.

In the following notation of this exclamatory sentence, I have set the direct wave of the octave, on the first syllable *An*, which on an indefinite quantity, beautifully receives it. On *grace*, an emphatic radical skip is made to a fifth above the current melody, with a subsequent rapid concrete of the downward fifth; for the time of this word will not bear the slow concrete of that interval. The other syllables have the concrete and the radical pitch of a tone, and the Triad of the cadence, with a downward concrete to each constituent; the whole after the first syllable, being expressive of the positiveness of the invocation.\*



\* I may here refer to the gesture, accommodated to this exclamatory wave. In fancying the Enacting of this exclamation, I see the arms each in horror tossed up alike 'on end,' with palm and finger broadly extended, in protective repulsion. But the practice of the Stage, after more than two hundred years close study of the Part, does not accord with this view of it. What intonation is given to *An*, by great popular Actors, I have never, though closely listening, been able to trace. This syllable, together with the whole

When the single-equal wave of the octave is inverted, the emphasis has the character of interrogation, from the ascent of the last constituent.

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*Of the Emphasis of the Equal-single-direct Wave  
of the Fifth.*

THIS form of the wave carries a degree of admiration with its affirmative sentiment, but less than that of the octave: as in the following example from the contest between Satan and Death.

And breath'st defiance here and scorn,  
Where I reign king? and to enrage thee more,  
*Thy* king and lord!

Whoever will read the whole scene from which these lines are taken, with the dramatic spirit of its composition, will find he may set the wave, now under consideration, on the syllable *thy*, as a full expression of the positiveness, vaunting authority, and self-admiration, on the part of Death.

In order to show the difference in character between this direct wave, and its inverted form, let the latter be substituted in the above reading. The interrogative effect produced by the

line, is, on the appearance of the Ghost, so suddenly shot-out, that the report is not unlike any other explosive noise. Astonishment and Invocation, on instinctive vocal interjections, are generally if not always, made on long quantity: and we see how admirably the word *angels* is used by the Poet, to give 'smoothness to its torrent' of those sentiments, on its emphatic syllable. But the Actor's violence and hurry seem to be directed by anger and impatience, enforced in the vehement trick of striking off his bonnet. If the bonnet is to drop through the agitation of horror, let the true personating of horror throw it off; not a dextrous maneuver, when the hands should be fixed, or only trembling aghast. I would not here wish to insinuate, that the bonnet is cast off, to turn aside, or confuse a scrutiny of the faults of intonation and gesture; since with that genius and accomplishment, which the Great Actor is supposed to admire and affect, consciousness of error, is immediately followed by an attempt to correct it: but certainly, nine-tenths, if not more, of what ought at that moment, to be a feeling and a listening Audience, are by forcible distraction, made to be only Spectators of a Cap-trap on the floor.

ascent of its last constituent, will not only obscure the soul of the poet, but absolutely cross out his sense; for it will seem to make Death insinuate a question, when he intends to be unanswerably affirmative.

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We need not give an example of the wave of the Third in its equal-single form. If we suppose in it, a reduced degree of expression, all that was said of the character of the wave of the fifth, whether direct or inverted, may be ascribed to the wave of the third. It is more commonly employed than the fifth.

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*Of the Emphasis of the Unequal-single Wave.*

It was said formerly, the unequal wave is used for the expression of admiration, surprise, or interrogation, according as its course is direct or inverted. With a wide variation of the relative extent of its constituents, and its union with aspiration, or vanishing stress, or guttural vibration, it becomes a forcible sign of scorn. The last word of the following contemptuous retort of Coriolanus, on the Volcian general who had called him a 'boy of tears,' might perhaps be given as an instance of the ascent of a fifth, and the subsequent continuous descent of an octave.

False hound!

If you have writ your annals true, 'tis there  
That, like an eagle in a dove-cote, I  
Fluttered your Volces in Corioli;  
Alone I did it. — *Boy!*

It is not here the place, to notice the strong aspiration necessary to blow out the scornful feeling of the speaker. I have heard this syllable pronounced on the Stage, with the simple downward emphasis. But there is more cool wonder and self-satisfaction in this intonation, than belongs to the vexed pride of the Roman, and to his vehement retort of a charge of inconsistency, which he must have half acknowledged to himself.

In the following lines, from the contention between Brutus



and Cassius, the word *yea* may bear a direct-unequal wave, consisting of the rise of a tone or third, connected with the fall of a third or fifth.

For, from this day forth,  
I'll use you for my mirth, *yea*, for my laughter,  
When you are waspish.

If this word be given without aspiration, or vanishing stress, or guttural vibration, the expression will not perhaps, differ much from that of the equal wave. The sneer must therefore depend on a union of some one of these several functions, with the simple utterance.

The intonation of the word *wrong*, at its second place, in the following line, may be taken as an example of the emphasis of an unequal wave, with its first constituent, a semitone, and its second, a downward third, or fifth, according to the force required by the sentiment:

You wrong me every way, you *wrong* me, Brutus.

I do not give an illustration of the double wave of the higher intervals. Serious and elevated discourse can have all its purposes of feeling and sense fulfilled without it: and it is not the design of this essay, to point out to children and drolls, the scientific mode of derisively imitating the surprise of their neighbors, by the curling mockery of this vulgar intonation. How far the double wave of the second may be employed, for temporal emphasis, I leave others to determine.

There is little to be said about the Time of the concrete as a means of emphasis. Its variations are really perceptible by strict attention: but they are so closely united with the forms of stress, that a separate consideration of them is unnecessary.

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### *Of the Emphasis of the Tremor.*

THE tremor may be applied to a limited succession of syllables, and thus, in a manner, constitute small portions of a

tremulous melody. We have here to consider its occasional application to one or two words, in the current of speech.

When the tremor is made on a single tonic element, in any interval except the semitone, it is the sign of laughter; and consequently, in syllabic utterance, it joins to the emphatic sense of the words, the expression of joy and admiration.

Thou art the ruins of the noblest man,  
That ever lived in the tide of times.

There is a sentiment of exultation, and a superlativeness of compliment in this eulogy, that cannot be properly expressed by the simple movement of the concrete. The first syllable of the emphatic word *noblest*, when uttered with the tremulous intonation of the wave of the third or second, gives a vocal consummation to the feeling of this exceeding measure of praise.

When the tremor is made on a single tonic element, in the semitone, or its waves, it constitutes the function of crying. In the chromatic melody, it sets a more marked distinction on emphatic words of tenderness, grief, supplication, and other related states of feeling.

The following passage is taken from a dramatic part of *Paradise Lost*, in the tenth book; and if read with the personal action of the dialogue, calls for the highest coloring of the semitone, and of the tremulous movement.

Forsake me not thus, Adam! witness, Heaven,  
What love sincere and reverence in my heart  
I bear thee, and unweeting have offended,  
Unhappily deceived! Thy suppliant  
I beg, and clasp thy knees; bereave me not,  
Whereon I live, thy gentle looks, thy aid,  
Thy counsel, in this uttermost distress,  
My only strength and stay. Forlorn of thee,  
Whither shall I betake me, where subsist?  
While yet we live, scarce one short hour perhaps,  
Between us two let there be peace; both joining,  
As join'd in injuries, one enmity  
Against a foe by doom express assign'd us,  
That cruel serpent. On me exercise not  
Thy hatred for this misery befallen;

On me already lost, me than thyself  
 More miserable! Both have sinn'd; but thou  
 Against God only; I against God and thee;  
 And to the place of judgment will return,  
 There with my cries importune Heaven; that all  
 The sentence, from thy head remov'd, may light  
 On me, sole cause to thee of all this wo;  
 Me, me only, just object of his ire!

By the lines that follow in the poem, Eve is said to have 'ended weeping,' and her supplication, to have been accompanied 'with tears that ceased not flowing.' Now speech attended with tears always exhibits more or less tremor. Should the semitonic tremor however, be applied throughout the whole of this passage, the effect would be monotonous, and the characteristic concrete of speech would be lost in the agitated voice of crying. The mingled efficacy of these functions may be appropriately shown, by using the tremor, only on selected emphatic words. It may be well to remark, that the above lines are not entirely subservient to the manner of delivery here suggested: for some of the syllables, embracing the deepest feeling of contrition, have not sufficient quantity to allow the eminent intonation of the tremor. The word *beg*, and the accented syllable of *uttermost* are of this nature; for though they admit of the tremulous function to a slight degree, still their limited time does not fully satisfy the demands of sentiment, for a free extension of the voice. The words *bereave*, *only*, *forlorn*, *thee* and *more*, through their indefinite quantity, give ample measure to intonation. On these then, and others, of similar time, in the passage, the tremor may be effectually set, while the rest of the melody, not so marked, must have the smooth concrete of the semitone.

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#### *A Recapitulating View of Emphasis,*

ON a close consideration of the foregoing subject, it will be found difficult to draw a definite line of separation between emphatic words and the rest of the current melody: inasmuch as some of the fainter cases of emphasis, may scarcely differ from the simply accentual and temporal distinction of syllables.

To what case then, is the term emphasis to be applied? Not to that of one syllable, which differs in any measure of time or stress from another. For by this rule we may regard half the words of language as emphatic: since they are perpetually inter-varying by slight differences in force, and quantity; and since some important forms of pitch, as the second, and its waves, when not assisted by time and stress, are occasionally applied to syllables, without producing thereby any remarkable distinction. There are however, certain impressive characteristics of utterance that forcibly attract the attention of an auditory. Marked effects of stress, extreme length in quantity, wide intervals of pitch, and a peculiar quality of voice, when set on certain words, may be considered as the constituents of emphasis. But at what point in the respective gradation of these powers, the emphatic character rises above the common *accent* of the melody, cannot be assigned, and perhaps need not be known.

Emphasis has, in the preceding parts of this section, been regarded as expressive of certain sentiments and thoughts, through the agency of the five modes of the voice.

Emphasis may likewise be considered in reference to its general Purposes. These are: First, to raise one or more words above the level of the rest of the sentence, without regard to their special relationships or antitheses. Second, to contrast certain words with each other, or to contradistinguish them. Third, to supply an ellipsis, and thereby complete to the ear the grammatical construction. Fourth, to mark the syntax, on occasions when it might be doubtful without the assistance of emphasis.

Another view of this subject might be taken, under the divisions of the Parts of Speech. Thus; when emphasis is laid on the article, it contradistinguishes a subject as definite or indefinite, as singular or plural. On a noun, it may either point out the relation of attribute, or of genus, species, and individual; or it may raise one substantive-thought above the rest of the sentence, without the immediate suggestions of any special antithesis. On an adjective, the relations of quality and degree. On pronouns, its distinctions are relative to gender, number, case, and person; or it may indicate, as on the article, the definite na-

ture of a subject. On the verb, it may show the relationship of states of being, acting, and suffering, of time, and number ; or, distinguish without palpable antithesis. On the adverb, the contradistinction of time, place, negation, affirmation, and inference. On the preposition, the antithesis of motion, position, and cause. On conjunctions, the contrast of conjunctive and disjunctive relations, and of condition. On the interjection, emphasis serves only for unrelated distinction, without embracing an antithesis.

On the whole, whatever is the meaning of any part of speech, emphasis may not only raise it into importance, and contradistinguish it from some other meaning, but may likewise supply an ellipsis, and point out the syntax.

It has been said,—every case of emphasis includes contrast. This does not seem to be true of emphatic interjections ; at least the antithesis is not obvious. And with regard to the cases included under the detail of other Parts of speech, the contrast, in many instances, is not, at the moment, a subject of attention, even should an antithesis be embraced within the thought. Nor does it appear to be true of the Ellipsis, and the Emphatic tie.

It is not within the range of my design, to illustrate all the cases of emphasis, set forth in the above survey of species, suggested by the philosophy of the parts of speech. I here exemplify the four general heads, of the Purposes of emphasis.

First. The distinction of one word above others, without the striking perception of antithesis, is here shown.

*But see!* the angry victor hath recall'd  
His ministers of vengeance and pursuit,  
Back to the gates of Heaven.

The first phrase contains an interjective emphasis ; but I cannot conceive with what *see*, is in contrast. Surely Satan, in drawing the attention of the *eyes* of Beëlzebub, did not mean to signify, that he should not otherwise perceive the recall of the pursuit : And to suppose *see* to be in antithesis to his not having looked before : or to his having here a contrasted interest with some previous purpose, is a mere refinement. The case is the same with most interjections, whether they are properly

the simple tonic elements, or with greater latitude, any of the several parts of speech.

Second. The marked antithesis is exemplified in the following lines :

I yielded; and from that time see  
How *beauty* is excell'd by *manly grace*,  
And *wisdom*, which alone is truly fair.

This is the most frequent form of emphasis.

Third. The use of strong emphasis, in an elliptical sentence, is remarkable in the following instance, from the first book of Milton :

Into *what* pit thou seest!  
From *what* hight fall'n! *so much* the stronger prov'd  
He with his thunder.

Taking these lines as a complete construction, they are ungrammatical, and unintelligible. To one acquainted with the context, it is scarcely necessary to suggest that the Poet meant to say,—see to what a dreadful pit we are doomed, consider from what an immeasurable hight we have been hurled, and learn thereby the degree of his superior strength. Or thus,—as far as the horrors and the depth of this pit are removed from the bliss and hight of heaven, so far has the thunder of the Almighty surpassed the strength of our arms. Now, this full meaning can be clearly brought out from the elliptical phraseology of the Poet, only by skillful emphatic intonation. If the word *what*, in its two places, limited as it is in quantity, be given with an emphasis of the downward octave, for it will not bear its direct wave, forcibly aspirated, and with a loud concrete; and if the succeeding words within the notes of admiration, be also intonated with downward vanishes, but with smaller intervals, it will vocally denote an astonishment at the precipitation and at the doom, not fully conveyed by the words alone. And further, if a cadence and a pause be made at *fall'n*, and if *so much* be strongly emphatic, in any form that seems preferable; the comparison of the degree of strength in the thunder, to the measure of the hight, will be obvious; and the whole sense

and sentiment will come upon the ear, with that laconic eloquence, in which the admirers of the Poet will be ready to believe, it was thought and condensed in his perfecting imagination.

Fourth. When the structure of a sentence is so much involved, as to produce a momentary hesitation in an audience, about its concord or government, the syntax may be rendered perspicuous by means of emphasis, as in this example :

He stood, and call'd  
His legions, Angel forms, who lay entranc'd  
*Thick as Autumnal leaves* that strow the brooks  
In Vallombrosa, where the Etrurian shades,  
High over-arch'd, imbower ; or *scatter'd sedge*  
*Afloat*, when with fierce winds Orion arm'd  
Hath vexed the Red-sea coast.

If this passage stood thus, *Thick as autumnal leaves, in Vallombrosa, or scatter'd sedge afloat*, there could be no hesitation about the construction. But the chain of parenthetical specifications between *leaves*, and *or*, together with the picturesque associations, and the beauty of the phraseology, makes us for a moment lose sight of that intended transition to another subject of illustration, which should be immediate and perspicuous. For the substitutive sense of the conjunction *or*, is not so apparent, that the phrase *scatter'd sedge*, might not, at the moment, be prospectively taken as a nominative in some new course of the description. But if the clause *thick as autumnal leaves*, be emphatically raised into memorable notice ; and the succeeding words, extending to the semicolon, be hurried, yet becomingly, and with a somewhat monotonous course of melody, a subsequent emphasis on *scatter'd sedge afloat*, will at once refer the ear back to the last similar distinction of the voice, on *autumnal leaves*, and thus indicate, that the Angel forms lay likewise as thick as the scattered sedge afloat.

This means for denoting the syntax and the sense, for so it is, was called, in the section on Grouping, the Emphatic tie : and certainly in the present case, it has no other object than to join these dissevered thoughts ; since in a more natural and per-

spicuous arrangement, there would be no call for the emphatic distinction.

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Having thus enumerated the various modes of time, quality, force, abruptness, and intonation, by which certain words or syllables are brought conspicuously before the ear, the reader is prepared to receive the term emphasis, with a wider definition than is usually given of it.

Emphasis is a generic term for the extraordinary impressiveness of the sense or sentiment of words; the species of impression being derived from the varied modes of the voice.

From this view it appears, that Emphasis, and what we have called Expression, may be considered in most cases, as convertible generic terms; since emphatic words differ from such as are unemphatic, through the use of those impressive vocal agencies that constitute the proper expression of speech.

The preceding analysis will enable us to display the whole compass of the art of reading, with some amplitude of plan and accuracy of delineation. Words may be considered under three aspects: as representative of simple thought; as indicative of an enforcing of thought; and as expressive of passion. The progress of the voice in speaking, is called melody. The course of melody under the direction of simple thought, is through the interval of a tone in the radical change, with a concrete rise of a tone from each of those radicals. But the portions of discourse representing simple thought, are limited: thoughts are to be enforced, and passions to be expressed. The tenor of the simple diatonic melody is therefore often interrupted, by an occurrence of wider intervals of the scale, both in the concrete and discrete forms. It was shown, at the close of the sixteenth section, that besides the seven forms of radical pitch, called the phrases of melody, other successions of wider intervals were, by the requisitions of speech, introduced into the Current: and thus, on the same principle which directed the construction of those phrases, we have the phrases of the third, fifth, and octave, both in the rising, the falling, the concrete, and the discrete



forms. Having learned how these wider phrases are employed, in the important purpose of emphasis, we may distinguish them by an appropriate term. And since we called those formed on the radical successions of the second, the phrases of melody or the Diatonic Phrases, let us call those formed on the radical transitions of wider intervals, the Emphatic Phrases, or the Phrases of Emphasis.

If the foregoing history of the speaking voice has been sufficiently clear, the reader may now be able to take a discriminative survey of that system of melody and expression, which has been so long bearing its part in the ways of human thought and passion, without a single ear to measure the niceties of its instrumentality, or to recognize the perfection of its purpose: and if his mind is large and liberal enough to let in other thoughts than those of profit and fame, he may herein possess and enjoy, at least the picture of a wise and beautiful system of nature, if he cannot, ambitiously offer it either for gain or applause.

The exercise of an attentive ear, together with a resolute practice, will be necessary for the precise recognition, and skillful employment of the forms of vocal expression. But a full understanding of the history and system of speech, without this practical facility, will enable us to overlook the exercises of others, with the decisive commendation or censure of an intelligent criticism: to carry the steady arm of principles, against the self-conflicting councils, and changeful orders of conventional authority: to hold out against error with the strong defences of a cultivated taste; and to associate the delightful but passing perceptions of the ear, with the continued and busy pleasures of mental discrimination.

When the reader reviews the preceding history, he is requested to bear in mind that its purpose was to record the phenomena of speech, without a limitation of that purpose, to points, readily cognizable in ordinary utterance, or practically important in oratorical instruction. As these phenomena were observed, so in strictest accordance, were they set down: for there is in this work, no Contribution to knowledge, which has not been drawn

from nature, by patient observation and experiment, conducted within the limits of that little space, between the Tongue and the Ear. Many parts of the detail will at once be recognized by the competent critic; others will be afterwards received into the growing familiarity of his inquiry; while some of the descriptions, even if admitted, will still be considered as refinements, beyond the reach of perception and of rule. As a physiologist, I have done no more than my duty in this abundant record, however apparently useless some of its minutiae may be. Much of the accumulated wealth of science is not at interest; but the borrowers may one day come. It is readily granted, that some distinctions in this history, may be at present practically disregarded. Thus the several forms of stress are described as palpably differing functions; and they are so, in speech: yet I have not ventured to insist on the importance of the difference in all cases. So in describing the nature and uses of the intervals of the scale, it was not designed to exclude the fourth, sixth and seventh, or intervals even beyond the octave, from the speaking voice. Nor is it to be understood that some of the intervals of intonation, may not on occasions, be used as substitutes of each other, without affecting the force or precision of speech. I was also far from ascribing particular expressions to all the possible forms of the wave.

In thus opening the way for the change of elocution, from an imitative Mannerism, with its inherent defects, to a directive Science, or rather, an Art Founded on Nature, with all its constituent usefulness and beauty, it was necessary to set forth every function of the voice: that the materials might thereby be furnished towards the future establishment of a system of instruction, for those who have the rare aim in scholarship, of seeking its higher accomplishments, through the abundant encompassing of principles, and the condensing economy of systematic means. That the investigation of this subject has produced much that will be imperceptible to the first scrutinies of the general ear, must be inferred from the past history of human improvement. The mysterious subject of the Speaking Voice, has been at all times so despairingly abandoned, as beyond the

reach of analytic perception, that the supposed impossibility alone, will perhaps raise a stronger opposition to the claims of this Demonstrative Essay, than all the Author might despondingly have imagined against his prospects of success, in undertaking this 'forlorn hope' of philosophic inquiry. Many who in fine organization of ear, and a capability of delicate analysis, possess the means for successful investigation, will, too probably, shrink from the labor of experiment; and seek to justify infirmity of resolution, by defensively assuming the hopelessness of trial.



## SECTION XLVII.

### *Of the Drift of the Voice.*

HE who has the rare gratification, to hear a good reader, may perceive that his voice is not only adapted to the varying sentiments of individual words, but that there is a character in its movement, continued through parts, or the whole of his discourse; accommodated to its reigning spirit; identical during the prevalence of that spirit, and changing with its variations. Every one recognizes this difference in manner, between a facetious description, and a solemn invocation from the pulpit; between the vehement stress of anger, and the well known whining of complaint. It is to this continuation of the same style, whatever may be its sense or expression, that I apply the term Drift of the voice.

The characteristic of drift is derived from the various modes of Quality, Force, Time, Abruptness, and Pitch. My purpose here, is to enumerate its forms; and to show how far they may be continuously employed in speech.

This subject is not unnecessarily specified by a name; nor

uselessly offered to the studious attention of the reader: for if a particular drift is required on a portion of discourse, or on the whole of it, any interruption of its assumed and appropriate character, will do equal violence to sentiment, and taste. Thus the introduction of a tone or second, into the plaintive drift of the chromatic melody, would no less offend against propriety of speech, than the errors of time in music, would shock the sensibility of an accurate ear.

The importance of the subject of drift being admitted; let us consider, Upon what it is founded; and How many different forms it may employ.

Drift is founded on the various species of the five generic modes of speech. These species have been described, as regards their individual character; their expressive meaning; and their occasional purpose of emphasis. In the present section, we consider the manner of applying them; and their peculiar effect, when continued through a part or the whole of the current melody.

The question,—How many different styles the drift may assume, is to be answered, by ascertaining which of the syllabic uses of quality, force, time, and pitch, will bear continued repetition; for some cannot be so repeated, without producing a disagreeable monotony. In general, it may be said, that most of the forms of time, stress, and intonation, are as occasion requires, applicable in continuation, without violating propriety or taste. Again, some can be employed only on a few, or on solitary syllables, and therefore are not allowable as a drift in discourse.

Although the character of a drift may pervade the whole sentence, yet the peculiar form of voice which produces it, is in some cases applied only to certain syllables. Thus, unaccented syllables cannot bear the prolonged time, required for the drift of dignity; still the dignity is spread over the whole sentence, by its long quantities alone. We here enumerate the various styles of drift.

*The Drift of the second, or the Diatonic Drift.* The diatonic melody is used for simple narrative and description; and

having no remarkable expression, may be so continued as to form one of the most common styles of drift. The employment of expressive intervals, when not required, in the plain diatonic melody, violates one of the leading laws of speech. Let a gazette advertisement be read with the solemn drift of a long quantity, or in the plaintive style of the semitone; and all, at least of our New school of Criticism, will acknowledge the improper application of time and intonation.

In the usual course of the diatonic melody, perhaps the upward concretes predominate: the downward vanish of the second, being occasionally introduced for variety; but when required by the gravity of the subject, this downward second may without monotony, constitute a drift.

*The Drift of the Semitone.* Enough was said formerly on the subject of the chromatic melody; it exemplifies the present head. This style is spread throughout discourse of a plaintive, tender, and supplicating character. It was proved in its proper place, that every interval is practicable on every kind of quantity. The semitone therefore, in its drift, is heard on every syllable, however short; and even though unaccented.

*The Drift of the Downward Vanish.* It was said, the falling second is sometimes used as a drift. The downward third and even the fifth is occasionally heard in continuation. Their currents express positiveness; and an earnestness of conviction, with resentment, when enforced by stress. The following indignant argument from the pleading of Volumnia, in *Coriolanus*, bears the downward fifth on all its emphatic syllables.

Come let us go:

This fellow had a Volcian to his mother;

His wife is in Corioli, and this child

Like him by chance.

A continued use of the downward intervals, is as we have seen, a style of drift in exclamatory sentences.

*The Drift of the Wave of the Second.* This is used in continuation on long quantities, for occasions of solemn, deliberate, and dignified speech. I do not say,—this wave may not be

applied to syllables of moderately protracted time, and even rapidly executed on those we called mutable: but it is on long-drawn or indefinite quantities that the effects ascribed to it as a drift, become conspicuous.

*The Drift of the Wave of the Semitone.* This is the most common form of the semitonic drift; since the sentiments associated with the chromatic melody, generally call for slow time and long quantities. Upon the subject of this, and the preceding head, we must bear in mind that both the direct and inverted form of these waves are used interchangeably, in their respective melodies. The rise and fall of the simple second, having no peculiar expression, the difference, if any, in the effect of the respective terminating interval of its direct and inverted wave, is to be disregarded. Whereas, the strong expression of the wider simple intervals, gives a remarkable difference to the respective termination of *their* direct and inverted waves.

*The Drift of Quantity.* Attractive styles of speech are formed on Time. In discourse, containing the sentiments of gaiety, mirth, anger, and other similar emotions, the utterance is quick; and this is generally combined with the simple concrete of the second, together with a radical or vanishing stress. The drift of long quantity, on the wave, is employed in all solemn, plaintive, and dignified speech.

We might make a threefold division of the temporal Drift, into that of quick, slow, and median time.

*The Drift of Force.* Loudness and Softness, or with preferable co-relative terms, the Forte and the Piano, when respectively heard in continuation, do so impress the ear with their distinct peculiarities, as to constitute styles of utterance; and the failure to fulfill the demands of sentiment on either of these points, must be included among the faults of speech. Who will deny,—there are occasions, when the drift of comparative *piano* would be ridiculous: and others again, when that of *forte* would be disgusting bombast.

*The Drift of the Loud Concrete.* This is only reading or speaking with more than usual force. It may therefore constitute a drift: and may be referred to the preceding head.

*The Drift of the Median Stress.* This is necessarily associated with long quantity; and generally with that of the wave of the second, and the semitone: for their protracted time is always the sign of that dignity, which for its most graceful display, requires the median swell.

These nine styles of drift do, by their continuation, impress a peculiar characteristic on extended portions of discourse.

Of the other expressive uses of the voice, none are allowable in that continuation which, according to our previous account of drift, would constitute a current style. And yet the application of some of them, extends so much beyond the limit of emphasis, that they deserve a place next in order to the full, or Thorough drifts. If the reader is disposed to give them a name, founded on their nature, they might be called Partial drifts: thus we have,

*The Partial Drift of the Tremor.* The tremulous movement is proper only on short and occasional passages, passages of what might be called syllabic crying. But the tremulous expression, whether in the plaintiveness of the semitone, or in the gaiety and exultation of the second and wider intervals, is too remarkable to be kept up through a long line of discourse. For though drift is by its nature, a kind of monotony, it is only disagreeable when improperly applied, or unduly continued.

*The Partial Drift of Aspiration.* Sentiments requiring aspiration, are like those of the preceding head, generally limited to temporary portions of melody. When so applied, the character of utterance justly entitles it to the name of drift.

*The Partial Drift of the Guttural Vibration.* The scornful feeling of this form of expression is sometimes continued for more than the time and the solitary occasions of emphasis: and thus produces a partial drift.

*The Partial Drift of Interrogation.* The rising third, fifth, and octave are the interrogative intervals. Their *partial* use in interrogation, exceeds in so slight a degree, the extent of their application as emphasis, that in this case, they are scarcely entitled to the name of drift. But in declarative questions, and in other questions requiring the *thorough* intonation, the

predominance of these impressive intervals, gives that peculiar character which the common ear at once perceives and comprehends. Still, as questions are but portions of discourse, and as these wider intervals are never used in continuation for any other purpose, this form of drift must be considered as partial.

*The Partial Drift of the Phrases of Melody.* The Monotone, and the Alternate phrase are sometimes severally used in continuation, to an extent, that might constitute a partial drift. In the twenty-ninth section, a peculiar character is respectively ascribed to these two phrases, when continuously employed.

It may be a question,—how far Quality of voice, on a part or the whole of discourse, might constitute a drift. The fulness of the orotund may impart to utterance a character of dignity, at once distinguishable from the meager huskiness and forceless efforts of uncultivated speech.

These are the several drifts, that may be respectively continued throughout discourse; or restricted to the partial limits of a sentence or a clause.

Some of the constituents of vocal expression, will not bear repetition; and are thus not admissible among the styles of drift.

It was said, interrogative sentences of the Thorough kind might be regarded as carrying a partial drift of the third, fifth, or octave. But with the exception of this case, these wider intervals are never, in correct speech, used in continuation. The minor third, though a plaintive interval in crying and song, is not admissible as a drift; nature, for some wise purpose, having excluded this sign from what she intended to be agreeable and effective speech. Its peculiarity will be shown when we treat of the faults of speakers.

As a current style, of these wider intervals, is forbidden in melody, so their combination into the wider waves, cannot be extended beyond the limited place of emphasis. There is however a drift of this kind observable as a fault in readers: nay, some, in their formal efforts, can command no other style of intonation. But the least cultivation of ear rejects the undue repetition of these flrid constituents of speech.



Of the stresses, none except the Median and the Loud concrete are employed as a drift. The Radical might indeed be made the drift, in a language, of only immutable emphatic syllables; and some bad speakers do use this stress, as if their own had been so constructed: but it is too forcible to bear continued repetition, without offending the ear. The Vanishing and the Compound, are too peculiar, as well as too violent, to form a drift. It need scarcely be said, that the Emphatic vocule cannot form one. As to the Thorough Stress, whenever it shall be introduced generally, as a drift into speech, music, sense, soul, every oratorical grace, and the common social and way-side decencies of the tongue, will long before have left it.

There is a prominent feature in the art of reading, nearly related to the subject of this section. I mean that notable change of voice, required in the transition, from one paragraph or division of discourse to another. It may be supposed, this point is already included in the foregoing history of drift. Should any strong or peculiar sentiment be contained in the new paragraph, it will indeed be distinguished, by its proper expression. But without seeing the page, we sometimes know that a reader is passing to a new subject, even when there is no striking alteration of expression: and when the plain diatonic melody continues, after the transition.

The recognition in this case, is produced by several means. First. By the period preceding the change, being made with that most complete close, the prepared cadence. This indicates the termination of the preceding subject, and thereby implies the introduction of a new one. Second. By a pause, longer than that between sentences nearly related to each other. Third. By the succeeding sentence or paragraph beginning at a pitch above or below the line of the previous current. Fourth. By a striking effect from the phrases of melody, applied to the outset of a new topic.

These vocal indications make the change of subject obvious, when a peculiar construction of the sentence immediately following the period, defers the development of its sense, and renders it impossible to ascertain, by the few first words, whether the

proximate sentences are immediately or remotely related to each other.

From a review of this subject, it appears, that many of the forms of expression may be in continual use as a drift, without producing monotony; that some admit of repetition, only to a certain extent; while others do not bear application beyond the solitary place of emphasis. It appears, too, by the beautiful fitness, and consistency of nature, that those, inadmissible as a drift, have a very striking character, and are reserved for the occasional purposes of emphatic distinction. Thus the downward eighth, with its impressive intonation, is never used in drift. The case is similar with the wider forms of the wave; and the rising third, fifth, and octave, when not employed for interrogation.

After what has been said, a little attention will show that several styles may exist at once, in the same melody. Thus the drifts of the second, of short time, of the radical or the vanishing stress, and of loudness, may be united. In like manner we may have a combination of the drifts of the wave of the second, of long quantity, of the median stress, of the piano or the forte. In short, the reader can ascertain which of them may be associated, by knowing the compatible characteristics of the several means of expression; for they are united in the practice of the voice, in every possible way.

It is not necessary to give extracts from authors, to illustrate the various kinds of drift. After all that has been said of the modes of the voice, and their forms, together with the foregoing history of their application in a continued style of speech, further explanation would be superfluous. For I am not less solicitous to limit the pages of this essay, than to extend the measure of its instruction.

## SECTION XLVIII.

*Of the Vocal Signs of the Passions.*

I HAVE already given a physiological description of the function of the voice, and have pointed out their expressive powers, as far as they denote simple thought, sentiment, feeling, emotions, or any other named condition of the mind. This should satisfy the reader; since it describes, in its own general way, all that to me, at least, is audible and capable of measurement. But former systems of elocution having embraced an inquiry, however fruitless, on the representation of the passions in Speech; such a view, though superfluous after what has been said, may perhaps be demanded here.

There is a hypocritical compliment, always paid to originality; the contradictory spirit of which is, that mankind are eager to receive what is new, provided it is told in the old way. I can imagine, a few of my readers, even after all that has been here written on the forms of expression, and the sentiments represented by them, may,—through the unthinking influence of habit, and by never looking at *things*, as they are,—still ask for a separate chapter on this subject. Having therefore fulfilled a purpose of this essay, by describing, under their respective sections, both the nature, and the peculiar effect of the vocal signs of the passions; I am now going to satisfy an expectation, and at the same time give a varied view of expression, by a formal detail under the *word*.

I had occasion, in the introduction, to notice the limited degree of our knowledge, in some of the scholastic departments of Elocution: and having, from the first, resigned myself wholly to the authority of observation, have endeavored to adhere to an early resolution,—to avoid both controversy, and quotation: since even within the limited pretensions of these departments, there is much that is unintelligible, and more that is erroneous. We are now about to leave, for a moment, the definite and

luminous prototype of nature, to contrast her lights, with the mysterious shades of the opinions of men.

No author, as it appears, has paid more attention to the subject of Inflection, or the rise and fall of the voice, particularly in its practical use, than Mr. Walker. Indefinite as he is on this point, he far exceeds in precision and useful rule, all that is said by Aristotle, Cicero, Dionysius, Quintilian, and the Old Musicians. It is true, Mr. Walker owes his superficial analysis to them: but in his account of the purposes of Inflection, if not in the knowledge of its nature, he fairly 'treads upon that Greek and Roman glory,' which national vanity first proclaimed, and the subsequent credulity of European scholarship was simple enough to magnify and repeat.

But let us hear what Mr. Walker says of the vocal representation of the passions.

'It now remains,' observes this author,\* 'to say something of the passions and emotions of the speaker. *These are entirely independent on the modulation of the voice*, though often confounded with it: for modulation relates only to speaking loudly or softly, in a high or in a low key, while the tones of the passions or emotions mean only that quality of sound that indicates the feelings of the speaker without reference to the pitch, or loudness of the voice.'

Again in the hundred and sixty-sixth page.

'The truth is, the expression of passion or emotion consists in giving a *distinct and specific quality* to the sounds we use, rather than in increasing or diminishing their quantity, or in giving this quantity any local direction.'

And again in another work.†

'As to the tones of the passions which are so many and so various, these in the opinion of one of the best judges in the kingdom, *are qualities of sound* occasioned by certain vibrations of the organs of speech, *independent on high, low, loud, soft, quick, slow, forcible or feeble.*'

\* Elements of Elocution, page 308, Am. Ed.

† Observations on Greek and Latin quantity, appended to Walker's Key to the pronunciation of ancient proper names.

It often happens with modern aspirants after some of the sciences in the schools,—as it did with those who anciently underwent the mummery of admission to the mysteries of Eleusis,—to hear themselves addressed in an incomprehensible language. What instruction, for instance, can be gathered from this definition, if indeed it deserves the name? ‘The tones of the passions mean only that quality of sound that indicates the feelings.’ Here instead of an explanatory description of a thing, we are presented with a truism in a periphrase. For, as the terms ‘passions’ and ‘feelings’ must here be synonymous, as well as those of ‘tone’ and ‘quality of sound,’ the proposition may stand thus: ‘the tones of the (or the tones which indicate the) passions, mean only the tones which indicate the passions:’ or with less waste, thus; ‘the tones of the passions are the tones of the passions.’

The second extract however, seems to contain a real distinction between the subject and the predicate: because by ‘quality’ the author may mean that mode of the voice, specified in this essay, by the terms full, harsh, slender, natural, falsette, whisper and orotund; for these are the only existing qualities of sound, besides those which Mr. Walker has excluded from his definition. But if pitch, which is here meant by ‘local direction,’ be denied a place among the signs of passion, what shall we say of the comprehensive class, including the pitch of the semitone; the rising intervals of interrogation; the downward vanish that conspicuously marks the various degrees of surprise? And in short, what is to be said of the effect of the different measures of time, and the various degrees of stress, if speaking ‘loudly or softly,’ and ‘increasing or diminishing the quantity’ of sound have nothing to do with the vocal expression of passion? .

But the real motive of Mr. Walker, in excluding intonation, and stress, and time, from among the signs of the passions, and of his attempts to assign the expression of speech to a certain unexplained cause called ‘quality,’ is clearly manifested in the last quotation; for here, this opinion, on the physical agency of his term quality, for it is no more than a word, is ascribed to ‘one of the best judges in the kingdom.’ After all then, this

confused notion concerning the passions was adopted upon authority, by Mr. Walker: and this confession of his faith in others, certainly did not accord with his repeated claims to originality of observation. An original observer holding himself responsible for his report, cross-questions the testimony of his senses: but the borrower of opinions is less scrupulous, since he, himself, never designs to stand security against the folly or mischief of his promulgations.

What has been recorded in our previous history, may induce the reader to smile at the above quotations: and enable him to perceive, that the vocal signs of the passions are no more than the every-day audible sounds of the manifest Modes and Forms of Quality, Time, Force, Abruptness, and Pitch; and that the greater part of these signs are derived from those very causes, which are declared by Mr. Walker, to be unoperative in impassioned utterance. With regard to the 'specific quality' here assumed as the vocal material of expression, it is not allowable to suppose, the mode of voice called in this essay, Quality, or Kind, is meant by Mr. Walker's term; since his account of quality is complicated with an attempt to derive its proximate cause, from some unintelligible system of 'vibrations.'

Let the whole pass as an instance of that unnatural paternity in instruction, which when asked for bread, dispenses nothing but a stone. And at the same time let it justify any apparently unbecoming expressions that may have slipped from my pen, when unavoidably brought into contact with those grosser errors of indolence or authority, which are almost unpardonable.

In reconsidering the subject of expression, under another view, it is not my intention to go into a dissertation on the nature of the passions, or to contend with authors about the scheme of their arrangement. I shall describe them with reference only to the purpose of the present section, without designing to regard their other relationships.

The human mind is the place of representation of all the existences and actions of nature, within the scope of the senses. These representatives are called ideas. These ideas are the simple passive pictures of things; or they exist with an activity, capa-

ble of so affecting the physical organs, as to induce us to seek the object that produces them: or to avoid it. This active or vivid class of ideas, comprehends the passions. The states of mind here described, exist then in different forms and degrees, from the simple idea, to the highest energy of passion: and the terms thought, sentiment, emotion, feeling and passion are but the verbal signs of these degrees and forms. Nor does there appear to be any line of classification, for separating the mental conditions of thought and passion: since simple thoughts without changing their nature, do from interest or other incitement often assume the degree and color of a passion.

This being one of the many views to be taken of ideas, we pass to the consideration of the effects produced on the physical organs by those thoughts or feelings, constituting their sensible signs or expression. The signs are various, but we are at present concerned only with those in the voice.

Some of the states of mind, called passions, are possessed by man, in common with inferior animals. These have their instinctive expressions conspicuously marked in the voice, and in various muscular actions.

Again, other states of mind are the product of human intelligence, and the social relations. These have no such signs, as those ordained by nature in her own original creations. Thus, there are natural expressions, both in the vocal organs, and in other parts of the body, for pain, surprise, and anger; but none of any definite character for hope, contentment, and gratitude.

Here then are two essentially different means for expressing the various states of mind: since some of these thoughts, emotions, passions, call them what we will, are denoted by certain forms of stress, time, quality, and pitch,—nature's instinctive signs,—joined to syllabic utterance; while others can be described only by a verbal or conventional language, which does not carry the natural vocal-signs of expression. Thus we signify command by the downward fifth, or octave; and complaint by the semitone; and the meaning of these intervals is the same in all nations. But it is not in our power, to express the sentiments of gratitude, and irresolution, except we describe these

sentiments, by appointed and arbitrary words, that may vary in every different language.

Let us then, by terms, clearly distinguish these two classes of signs. Thus, when we communicate our thoughts and sentiments by Quality, Time, Force, or Intonation, and without the use of the conventional meaning of words; we will call it, the Instinctive, or Natural, or Vocal sign of expression. When we describe or indicate our thoughts, and sentiments by a sentence, a phrase, or a word, without the use of vocal signs, co-expressive with the words; we will call it, the Conventional, or Artificial, or Verbal sign of expression.

Although it thus appears that we have not an instinctive vocal sign for every state of mind; yet every state of mind may be expressed by the conventional sign; for one can verbally inform another, that he is astonished, in the plain diatonic melody, and thus convey a knowledge of the existence of that sentiment, as certainly as he can by the most striking use of the downward octave, which is its natural sign. When astonishment is to be represented on a word or phrase, which does not describe it, it is necessary to employ the natural sign of this sentiment. We have seen in the seventeenth section, that a question may be asked by a grammatical construction alone, without the aid of intonation. But further, an interrogatory can be distinctly conveyed, merely by the verbal statement, that a question is asked.

One of the consequences of there being Instinctive signs in the voice, for the expression of sentiment, and Artificial signs in language, to describe it, is, that one instinctive sign can with the assistance of the artificial sign, represent two or more sentiments, or their degrees; for though the kind of intonation is the same, and therefore in itself cannot signify different species, or shades of meaning, yet a specification, by the descriptive terms, signifies the difference, under an identical vocal form. Suppose for instance, one should use the imperative phrase, *be gone*, with a forcible downward vanish of the octave: and again, with the same intonation, should say *I am astonished*; the difference between these two emotions of command and astonishment,



would be distinctly represented under this identical intonation, by the words in which they are severally declared. Thus too, the same semitone is used for the expression of pain, discontent, pity, grief, and contrition: and yet in all these different cases, the sentiments are marked by the conventional language on which the semitone is employed.\*

\* The Verbal and the Vocal means of expression, are each so essential, to the purposes of speech, that it is difficult to determine which is most significant of sentiment and passion. The power of giving a different meaning to the same word, by a varied quality, stress, time, or intonation, would imply that the vocal or instinctive signs, are more effective than the verbal or conventional. But other circumstances warrant a conclusion, that we are as much indebted to the descriptive agency of words, as to any expressive efficacy of the voice.

It will hereafter be shown in the analysis of Song, that every function which we have ascribed to speech, is employed in its Elaborate style of execution: and though it is true, the semitone has a plaintive expression, even if sung without words: still the rising and falling concretes of the third, fifth, and octave, when not set to words which describe the sentiments of these intervals, are constantly heard in what are called songs of Agility, without producing the audible characteristics of interrogation, positiveness, or surprise. The various forms of stress too, that have their proper expression in syllabic utterance, seem to be almost without meaning in the inarticulate movements of song.

But a still more striking view of the power of language, as the means of expression, when contrasted with the power of intonation, is displayed in the voice of brute animals, particularly that of birds.

When a familiarity with our history will have given a facility in discrimination, it will be perceived that birds employ all the vocal signs of speech, without suggesting the sentiments of surprise, interrogation, positiveness, and scorn, together with the repose of the cadence, which would be eminently conveyed by those signs, joined with words that describe these several sentiments. The expression of plaintiveness by the semitone, in the voice of the dove, and of pleasure by the tremulous scale, in the horse when snuffing his food, is indeed made without a verbal sign, and yet is identical with the display of these feelings in the human voice. But it must be recollected that laughter and crying, the analogies to these animal expressions, are in speech, generally inarticulate, and are thus to be considered as merely animal signs, in the human voice.

It is then the union of an arbitrary Verbal designation of a sentiment with its natural or Vocal sign, that constitutes the true and essential means of expression in speech.

I must here beg the reader to excuse a momentary digression from our subject. In the course of this essay many analogies might have been shown between the human voice, and that of inferior animals: but I designed to avoid mingling these two subjects of natural history.

We have learned that the means of expression are always applied in combination. There must be at least two conjoined,

Speech is but an aggregate of the vocal and articulative functions, dispersedly exercised, by all animals: for there is scarcely a form of quality, time, intonation, force, abruptness, and even of articulation, which is not common to man, and in severalty to the brute. Man employs more of these signs than any one species of animal, but perhaps less than all: the principal difference consisting in his power over the structure and chain of the literal, and syllabic function.

Upon the ground of this identity, and with the assistance of an exact measurement, and definite nomenclature of the human voice, afforded by this essay, — *What is there to prevent the voices of animals being taken into view, in the systematic arrangement of Zoology?*

Naturalists have sometimes attempted this in a rude way, by a reference to alphabetic sounds, and to the modes of time and stress in words and phrases. When boys without the least attention to vocal *Quality* in the cases, find a resemblance in the whistle of the American partridge, to the words 'bob white;' and think they pronounce the short song of the 'whip-poor-will;' in its name, the similarity lies in the stress and the time of utterance: for the whistle and the song, as well as many mechanical noises, resemble, at the whim of the listener, any phrase with an equal number of syllable-like impulses, and the same condition of quantity and accent.

Birds in the endowment of voice, have a single Chirp; a Phrase of two or more notes; and a continued song, which may be distinctively called their Melody. Some birds have only the chirp; others, the chirp and phrase; and a few, the chirp, phrase, and melody. Now there is scarcely a person of cultivated ear, with the light of classification and description contained in this essay, who would have much difficulty in discovering, whether the chirp of a bird is in the concrete or the radical pitch of a semitone, second, or other interval; of how many movements the phrase consists; what are their places of pitch; and what, the kind and order of phrases, in the successions of melody. As far as observation extends, we know that the voice of birds is *unchangeable in the species*: it is therefore as well entitled to nomenclature, provided it can be assigned definitely, as the feathers, beak, and claws. If language had never furnished discriminative names for color and form, even these characteristics, like those of the voice, would never have been known in the descriptions of ornithology.

Without extending our observation to the whole range of animals, within which we might severally find all the varieties of the human voice, even to the protracted note of song in the frog; I here give an outline of the vocal functions of the Mocking-bird, as illustrative of the powers which generally belong to its class.

The Mocking-bird has every variety and degree in Quality, from the delicate chirp of the sparrow, and harsh scream of the jay, to the guttural bass of the clucking of the hen. He uses every form of Time, from a mere point of sound, to the quantity of our most passionate interjections. He has a perfect command

and there may be more. Thus the different forms of stress are necessarily applied to some interval of pitch: it is the same

over all the intervals of the scale, both ascending and descending, and in the discrete as well as the concrete pitch. His simple concrete exhibits the most beautiful structure of the radical and vanish. He performs the wave in its equal and unequal, its direct and inverted forms, through all intervals; but I cannot say, he uses its double movement. He exhibits all the forms of Stress on the concrete. Its compound species, constituting the proper vocal shake, he has in great perfection. It is the diatonic shake, the semitonic not being found in his song, nor, as far as I know, in that of any other bird. He makes great use of the tremor, both on a continued line of pitch, and in every diverse movement through the scale. His tremor has not the chromatic character, as far as I recollect it; for my observation has been transient, and not with a view to the present record. Some other birds have a tremor of a plaintive expression. All this comprehensive exercise of his throat, has variously the form of Chirp, Phrase, and Melody. His melody however, is very short: the apparent continuity of its powerful and rapid evolutions consisting of an endless permutation of chirps and short phrases; for I have not perceived any formal order in their successions.

We thus learn, that the vocal constituents of the song of the Mocking-bird, like the vocal signs of expression in speech, are few in number; but in each case, our ignorance of the individual signs, leaving us to regard only their numerous combinations, has created a belief that they are infinite. Thus a certain quality or interval, may be heard in succession under every variety of time; and the same concrete, or tremor, or shake is heard upon one breath, in several different qualities, and in as many different places of pitch.

The doctrine of the signs of the passions, in speech, is strictly applicable to the voices of animals, as regards those sounds which are purely vocal and separate from words. Thus the repeated chirp, which seems to be the idle and unmeaning voice of birds, is generally a short quantity, on a single rising or falling concrete second, or third, and rarely, as far as I have observed, on the wider intervals. A prolongation of the chirp is usually expressive of their passions and appetites. Pain, love, and fear, are always exhibited in the movement of the semitone. But I am agreeably led on towards an arrangement, when I designed only to suggest the scheme to others.

The subject is at least curious, if not useful. But it lies out of my way. There are in all sciences large volumes of compilation; let us have from some naturalist with a good ear, a little book of original truth, on the matter here proposed. Let it be done by pure and personal observation. Let the author not lose his strong breath of usefulness and fame, by a puerile precipitancy after reputation; nor hasten with his unripeness, in the market-like fear of being forestalled. Patient, enthusiastic, and unostentatious study, independent observation and thought, and a disinterested love of truth, with their sure and great results in science, are always solitary in an age, and cannot therefore be

with guttural vibration and aspiration. The interval of pitch must be united with time, whether the quantity is long or short. Not one form of expression can exist separately; and we may have under a single syllabic impulse, a long quantity, a wide interval, aspiration, and stress, all simultaneous in effecting a particular purpose of expression.

The following is a summary of the instinctive or vocal signs, severally denoting the states of mind, variously called sentiments, emotions, feelings, and passions. And first; of the

*Piano of the Voice.* Some thoughts and sentiments, together with certain conditions of the body, that may be associated with them, are properly expressed by a piano, or moderated voice. These thoughts, sentiments, and conditions are those of humility, modesty, shame, doubt, irresolution, apathy, caution, repose, fatigue, and prostration from disease. They generally employ the simple diatonic melody: but some emotions, with a piano or a feeble utterance, use the semitone, and the wave of the second. Of this kind are pity, grief and awe.

*Forte of the Voice.* This sign, as the reverse of the last, is appropriate to states of mind associated with muscular energy, and vivid degrees of passion. Many sentiments are signified by a high degree of force; for in addition to those which employ it as a leading characteristic, such as rage, wrath, fear, and horror, some that depend, for their expression, chiefly on intonation or accentual stress, do at the same time assume the character of forte or loudness. Of this class are astonishment, exultation, and laughter.

*Quickness of Voice,* Inasmuch as quickness of the current melody generally goes with Short Quantity, in individual syllables, we do not make separate heads for these two subjects. Some states of mind, under this division, are likewise expressed by other signs, particularly by Loudness; as anger, rage, mirth, raillery and impatience. Many sentiments having their principal signs in forms of intonation and stress, are associated also with quickness of voice.

forestalled; and on this point, as in promises of quite another kind to man, it will be with those who seek the unaltered, and unalterable truths of nature, that the last in Time,—the very last—shall be First.

*Slowness of Voice.* Speakers who have no command over quantity, affect to be deliberate, by momentary rest between their words. But slow time in discourse, if not made by extended syllabic quantity would, from its frequent pauses, be monotonous and formal. Slow time and long quantity are generally joined with the wave; since the continuous return of an interval into itself, is one of the means for producing an extension of time without destroying the equable concrete of speech. They are an essential cause of dignified utterance, and are therefore always united with intonations of this character. Slowness of time, with its constituent long quantity, is employed for many emotions; as sorrow, grief, respect, veneration, dignity, apathy, contrition, and all other sentiments embracing the idea of refinement and moderation.

*Quality of Voice.* It is unnecessary to repeat here all the terms denoting the forms of quality or kind of voice. The following are some of them, with the passions annexed. Harshness is affected by anger and imperative authority: gentleness by grief, modesty and commiseration: the whisper, which is a kind or quality of voice, by secrecy. The falsette is heard in the whine of peevishness, in the high tremulous pitch of mirth, and in the piercing scream of terror. The full body of the orotund, in a cultivated speaker, gives satisfactory expression to sentiments associated with solemnity and grandeur.

*The Semitone.* The simple rise of the semitone is rather an unfrequent form of expression; since most sentiments with a plaintive intonation, and there are many of this kind, require a long quantity, and are therefore properly represented by the wave of this interval. Still, complaint, grief, and other emotions of like import, may sometimes be made with an earnestness, requiring a short syllabic time. In this case the voice cannot bear the delay of the wave, and effects all the purposes of the semitonic intonation, by the simple rise or fall through the concrete, with the addition, when necessary, of the radical or vanishing stress.

*The Second or Tone.* Those states of mind, called thoughts, in contradistinction to passions; those narratives or descriptions,

which represent things as they are in themselves, without reference to our relation to them, on the point of pleasure or pain, desire or aversion, interest or injury, are all represented by the plain unobtrusive interval of the second. The various uses of the voice, properly called Expression, have something so striking in their character, that the attentive observer may easily recognize them. When, therefore, there is an absence of this expression, he may conclude, the current of speech is in the diatonic melody.

*The Rising Third, Fifth and Octave.* These intervals are here thrown into the same class, because they are generally used to express different degrees of the same sentiments. According to the extent of the interval employed, they represent interrogation, under the different features of dignity, and earnestness. They mark admiration, and hence are frequently used as means for emphatic distinction. When united with aspiration they do the part of the downward intervals of the scale, and indicate surprise and its congenial emotions. They express a conditional sense, on emphatic words. The octave has the power of raillery, of quaintness, and of mockery. When the guttural vibration is united with these intervals, particularly the wider, it adds scorn to a question; and joins to their character in emphasis, the sentiment of haughtiness, disdain, reproach, indignation, and contempt. The deliberate execution of these intervals requires long quantity: but in their simple rise, they have not the extended time, and consequently want the solemn and dignified character they assume when doubled into the form of the wave.

*The Downward Third, Fifth, and Octave.* In general description, these intervals severally express different degrees of the same sentiments. They are emphatically the signs of surprise, astonishment, wonder and amazement; and though these four terms are by no means synonymous, still their sentiments are each and all, according to their degrees, represented by the above named intervals: the specific difference, being marked by the conventional meaning of the terms, and not by intonation; for this was assumed as identical. These downward intervals denote a positiveness, and a settled conviction on the part of the

speaker: hence they are given to phrases of authority, command, confidence, and satisfaction. A downward movement, as we have learned, also produces the close of a cadence; and consequently, when unaccompanied with force, is well suited to express sentiments according with a state of repose; such as resignation, despair, and the condition of mind that attends fatigue.

*The Wave of the Semitone.* The expression of the simple rise and the fall of the semitone was spoken of above: but its return or contrary flexure into the wave, is the most common form of this expressive interval. Indeed, there is scarcely a vocal sign which represents so many and such various emotions: the specific distinction of the cases, being made by the descriptive phrase or conventional term. The wave of the semitone differs from the simple interval, in the dignity of the expression, derived from its extended quantity: and in its enhanced degree, from the repetition of the interval in a contrary direction. Sorrow, grief, vexation, chagrin, repining, contrition, impatience, peevishness, compassion, commiseration, condolence, pity, love, fondness, supplication, fatigue, and pain, with whatever varieties may exist among them, are still, through the differencing of the conventional sign, all expressed by the wave of the semitone.

*The Wave of the Second.* The interval of the second, whether in a rising or a falling direction, being the voice of plain unimpassioned narrative, we cannot properly call it a form of expression. But as the downward return of this interval into the form of the wave, produces a long quantity, it necessarily adds to the second, the peculiar effect of that quantity. This wave, when duly extended, gives to plain diatonic discourse its full character of dignity, and grandeur; to the exclusion of the inappropriate, and therefore unnatural, intrusive, and vicious use of force, quality, abruptness, and the wider intervals of intonation.

*The Waves of the Third, Fifth, and Octave.* The forms of the wave are so various, that it would far exceed the purpose of this work to enumerate them, and to assort them with the passions. The principles that govern their expression, were

unfolded, in a former section. The character of the constituent intervals of these waves, has a large influence in determining their respective expressions. The upward vanish of the last constituent of the inverted form has the effect of interrogation; and the downward course of the last constituent of the direct, carries the expression of surprise. If then these two contrary forms of the wave have, respectively, through their final constituent, the same character as the separate and simple rise and fall of the interval, there might seem to be no necessity for their use. But even supposing the effects to be identical, which however for some sentiments, may not be the case; the wave affords, besides, the important means for extending the quantity of syllables, and consequently for expressing the designed emotions with dignity. In the double form, the wave denotes sneer, mockery, petulance, contempt, and scorn: but these last two are more conspicuously exhibited by conjoining aspiration with the single wave.

*The Radical Stress.* From what was formerly said of this stress, we know it to be the means for adding increased degrees of impressiveness to all the other vocal signs of the passions, capable of receiving it. Though it is more particularly employed on immutable syllables, yet when we read rapidly, it is used even on those of indefinite quantity: but rapid reading necessarily weakens its force. Mirth, impatience, anger, and rage, are generally uttered with haste, and therefore take on this stress, in emphatic places. It is employed on imperative words; for it has a degree of positiveness, similar to that expressed by the downward intervals of intonation.

*The Median Stress.* The radical stress is the means for enforcing sentiments on short syllables. The median stress enhances the expression of those requiring a long quantity, together with a deliberate and graceful utterance. I say together with deliberation; since long quantities do sometimes, for particular purposes, take on the abrupt opening of the radical, or the final jerk, of the vanishing stress. The states of mind, calling for median force, are those represented by waves of the various intervals; particularly the dignity of the wave of the



second, and the plaintiveness of the wave of the semitone. Of these kinds are awe, respect, deliberation, solemnity, supplication, and reverential submission. This median stress may be executed on a simple rise or fall, when unusually prolonged; thus the wide downward vanish of surprise, and wide upward vanish of interrogation, may sometimes be invested with this graceful form of force.

*The Vanishing Stress.* So much was said of this stress in a former section, and its expression was so particularly noticed, that it is unnecessary to repeat the detail here. It is far inferior, in point of dignity, to the median; but it is sometimes highly expressive of sentiments, represented by the semitone and wider intervals, such as grief, surprise and interrogation; for by impressing the extremes of these intervals on the ear, it points out their several ranges more distinctly than they are marked by the natural vanish. It may seem to be a nice distinction, but it is nevertheless, true and practical, that care must be taken, not to let this stress run into the thorough stress; since this last, as before remarked, rather obscures the interrogative expression.

*Compound Stress.* So much was said, on this subject, in the thirty-eighth section, that the reader is referred to it. The compound, like the median, vanishing, and thorough stress, and the loud concrete, cannot be made on short syllables. On prolonged quantity, it is the sign of energy or violence, in the passion represented by it.

*The Thorough Stress.* We refer to the thirty-ninth section, for an account of this sign of rudeness, and vulgarity, when applied to long syllabic quantity, or to continuous speech. By destroying the natural structure of the vanishing concrete, it banishes this refined spirit, and all-pervading grace and delicacy of the human voice.

On the subject of the Loud Concrete, as a sign of expression, I have nothing to add worthy of record, beyond what has been previously said.

*The Tremor of the Second and of Wider Intervals.* The tremulous movement of these intervals designates a number of sentiments considerably different from each other. And here

again we have an instance of a principle widely influential in the expression of the passions: for these sentiments, though set within the same general-frame of intonation, have their specific divisions marked by the conventional terms which describe them. The tremor of the second and of wider intervals, is shown in the expression of exultation, mirth, pride, haughtiness, sneer, derision, and contempt; and in effecting these expressions, the tremor may move through the simple rise or fall, or through the wave.

*The Tremor of the Semitone.* The tremulous movement through the semitone, on a tonic element, is a form of the crying-voice. When therefore it is used in syllabic intonation, it implies a deeper distress in the sentiments associated with the simple semitone. All these sentiments embrace in a greater or less degree, the condition of suffering, grief, tenderness, and supplication; and though they may widely differ from each other, yet when carried to excess, they naturally and alike fall into the tremulous intonation.

*The Aspiration.* The pure quality of the tonics and subtonics when partly obscured by its union with aspiration, denotes many and widely different states of mind: yet with the aid of the conventional signs, it can clearly express them all. It always accompanies the force of vociferations; is the faint sign of secrecy: and is joined with the loud utterance of all energetic sentiments, when they are not strained into the falsette. It also indicates the emotion of earnestness, curiosity, surprise, and horror. On a former occasion, the expression of contempt, sneer, and scorn, was assigned to the wave, particularly in its unequal form. But even this does not carry the full measure of these feelings, if an aspiration is not mingled with the intonation: and further, the union of aspiration even with simple upward or downward wider intervals, may indue them with the power of representing these same sentiments.

*The Guttural Vibration.* This is a harsh and grating vocal sign; and therefore belongs to all those states of mind, to be classed under ill-humor; including dissatisfaction, peevishness, and discontent. But it likewise appears in the strained ferocity

of rage and revenge, and is the common sign of shaming rebuke. It also has an import of sneer, contempt, and scorn.

*Of the Emphatic Vocale.* This is exclusively an indication of force, and in the final abrupt elements of particular words is the sign of anger and rage, and of vehemence in any passion. It is however of rare occurrence; and being almost needless in cultivated elocution, ought perhaps to be even more rare than it is.

*The Broken Melody.* The Current melody has been represented as a succession of diatonic intonations, occasionally employing, for the purposes of expression, every species of interval both in concrete and in radical pitch; and intersected by pauses, applied as often as the sense, or a call for vivid delineation may require. But sometimes particular states of mind overrule the occasions, and grammatical proprieties of pausing, thereby producing notable rests after very short phrases, and even after every word of a sentence, without reference to the connections of syntax. I use the term Broken Melody, to signify the interruptions, sometimes produced by the excess of certain passions.

The nature and effect of this function will be understood, by the physiological explanation of it.

In the section on the mechanism of the voice, two kinds of expiration, were described; one resembling the act of sighing, whereby all the breath is sent forth, in a *single* impulse of short duration; and within which, scarcely more than one or two words can be uttered with ease. The other is used in common speech. Within it, we are able to utter whole sentences, by a frugal use of the breath, in giving out small *portions* at a time, to successive syllables. Since the former manner of expression, seems to draw off all the contents of the lungs, it may be called the Exhausting breath: and the latter, from its being held back, to be dealt out in such portions as syllables require, may be called, for want of a better name, the Holding breath.

It was said formerly,—an infant begins to speak in the exhausting expiration. It occurs likewise when we are ‘out of breath,’ from exercise; and in the extreme debility of disease. Hence in these cases, there is often not more than one syllable

heard in a single act of expiration. The breath of the tremulous movement of laughter and crying, is of this kind. The tremor does indeed create a slight difference here: but if the reader will for a moment make the experiment, he will feel that he quickly laughs and cries himself, so to speak, to the bottom of his breath; and that he cannot, without an inhaling pause, continue the tremulous function, for that prolonged period, of expiration, through which he is able to carry common speech. Young children, in violent crying, sometimes so exhaust the lungs, that there is a considerable pause between the ebb and flow of respiration, much to the alarm of inexperienced mothers.

The state of the respiratory organs in the exhausting breath, is produced by a high degree of certain feelings. Thus deep distress involuntarily creates this kind of expiration, in the form of a sigh. Now when we are under the strong excitement of bodily pain, or mental suffering, we speak in the exhausting breath; with but one, or at most, two or three words within a single act of expiration: and thus by the intersections of repeated pauses, the Broken melody is produced. The case will be the same, should an excess of feeling blend the tremor of laughter or of crying with discourse; for by the nature of these functions, the melody must be interrupted, through the frequent necessity of inspiration. It may be asked, why the breath may not be rapidly recovered, as in the momentary rests of discourse, which are sometimes scarcely perceptible. The reason is this: In the holding expiration of common speech, all the breath is not discharged from the lungs; such a quantity only is gradually spent upon the words, as may be imperceptibly restored by a momentary act of inspiration. But in speaking with the exhausting expiration, there is an expulsion of nearly all the breath by an extreme contraction of the chest, and the subsequent act of filling the lungs requires a degree of expansion and a depth of draught, that cannot be imperceptibly performed; and that occupy the time of the remarkable pauses of the Broken melody.

It is not necessary to speak of the phrases of intonation, employed in the melody here considered. They may be of every species; though, from the many interruptions of the current,

the relationships of the phrases are not so perceptible nor so important in practical effect, as in the more connected sequences of a common melody.

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I have thus endeavored to open the way for a future description of the various forms of passionate utterance, and for a systematic arrangement of them. They have been regarded as individuals, although not one is ever heard alone; and in some instances many are united in a single act of expression. Indeed, they are employed in every manner of compatible combination. Thus a feeble and a forcible sound cannot exist in the same impulse of utterance; but either of these conditions may be conjoined severally with all the forms of pitch, or quality, or time. No one interval of pitch can, during the same syllabic impulse, be another interval; but any interval of pitch, may as occasions require, be simultaneous in execution with any form of quality, time, or force. So in the wave, the intervals of pitch may be consecutive in all possible ways: and these ways, whether in interval or arrangement, may be conjoined with every use of the voice, not at variance with their definition.

By the use then of the comparatively few signs of expression, here enumerated, the apparently infinite effects of speech are produced. The preceding specification of the vocal functions, and the numerical limitation of the terms of their nomenclature, at once afford an observer the means to survey the whole extent of this supposed infinity; and thereby, to change a vulgar wonder at immensity, into an intelligent admiration of the obvious combinations and endless inter-mutable variety of a few distinguishable vocal constituents.

The reader may now see why I have limited this work to the consideration of the forms of expression, in their separate state; or have only regarded a few of their combinations. To give an extended detail of their possible groups, would be beyond my design in setting forth the broad Philosophy of speech. Nor indeed is it necessary under a practical view; for having resolved the apparent complexity of speech into its assignable constituents, we cannot be at a loss to combine them, when necessary, for the full expression of sentiment and thought.

From a review of our history of the vocal signs of the passions, and a reference to the limited amount of their individual forms, compared with the vast variety of mental conditions to be expressed by them, we are struck with the disproportion between their respective numbers: while we learn, at the same time, how the deficiencies in the natural vocal-signs are supplied. For in the

First place. The same vocal sign is used for more than one sentiment: as in the large class, respectively denoted by the semitone, and by the downward intervals.

Second. Some of those sentiments, generically represented by the same vocal sign, have yet their specific difference marked by the verbal sign, or the conventional language that describes them. Thus the downward octave expresses equally—command, and astonishment; the difference in the sentiment, under the same intonation, being signified by the imperative word, and by the phrase that declares the astonishment.

Third. A great number of sentiments have no natural vocal sign, but depend, for their expression, altogether on descriptive language, or their conventional terms. Thus there are no vocal signs by which a speaker can inform us, even if he would, of his avarice, his vanity, or his remorse. They must be shown in action, or be confessed through his words and syntax. There are indeed resources enough, in the possible combinations of all the vocal signs, to furnish an expression for every thought and feeling; but this full ordination has never been made.



## SECTION XLIX.

*Of the Mode of Instruction in Elocution.*

I HAVE thus far endeavored to set before the reader, a copy of the all-perfect Design of nature, in the construction of Speech. It is necessary, if we may still carry on the figure, to furnish at the same time, a 'Working plan,' to him who may wish to build up for himself, a delightful Home of philosophy and taste, or a popular Temple of Fame, in Elocution.

If the reader is one of those, who from disappointment in higher hopes, have at last resolved to receive their station in life, through the suffrages of ignorance; and who in their accomplishments are careless of rising above the discernment of their unthinking constituents, let him pass by this section. A little will serve his purposes; and the instinct of his ambition, without the wise designs of human assiduity, will enable him to be easily the file-leader of his herd. But if he believes in that fine induction of the Greeks, that 'good things are difficult;' if he sees the successful pretender, still restless and dissatisfied, in having made captives only of the ignorant; if he desires to work for high and hard masters, and to take his ultimate repose by the side of their ever-during approbation, he may receive from the following pages, some assistance towards the accomplishment of his resolution to acquire the art of Reading-Well.

Can Elocution be taught? This question has hertofore been asked through ignorance. It shall in another age, or I mistake the prevailing power of science, be asked only through folly.

The sceptics on the subject of the practicability of teaching elocution, appear under three classes. To the First belong those, who, knowing the ways of the voice have never been traced, believe they never can be reduced to assignable rules. This opinion is grounded on the idea that the expressive effects of speech proceed from some 'occult quality;' which however, is neither high nor low, loud nor soft; nor in short, any of the

known and appreciable modes of vocal sound. They who thus overlook the due revelation which nature never withholds from the close and fervent observer, seem to have just such an idea of vocal expression, as poetical school-girls have of the smiles, and 'side-long glances' of their interesting young admirers,—that they are not a palpable effect of the physical form of the face, in its state of rest, and in its various motions; but a kind of immaterialism, which darts from the eye and breathes from the lips; a 'soul,' as it were in the countenance, which is yet, in the words of song, 'neither shape nor feature.'

The scepticism of the Second class promulgates the idea, that accomplishments in elocution are the result of certain indescribable powers of genius, and that the happy possessor of them is the production of one of 'nature's moments of enthusiasm.' Such sleight of tongue, to hide the plain agency of natural causes, is not disdained by many who possess powers, sufficient to set them far above all stale-grown tricks for reputation. He who has the truth and modesty of a master in his art, knows that he is distinguished from the thousands who surround him, not more by a superiority over their vulgar notions on the subject of ambition, and the chances of success, than by his singleness in purpose and zeal, and the accumulative power of a self-gathering docility: nor does he withhold instruction, in the fear of rivalry; since with the justified confidence of a well tried knowledge, he persuades himself, that if any useful purpose should make it necessary, he can afterwards, always keep pace with a competitor, and then surpass himself.

Those who constitute the Third class are too intelligent to believe in this mystical doctrine of the Inspiration of genius; yet they hold, that the art of reading-well can be taught only by imitation. Elocution may indeed, too often, have satisfied its faith with the creed of Imitation: and thereupon, set up its different Idols, for public worship. But when has the world, on a single subject of inquiry, ever found, in that faith or fiction which sees evidence in what is not seen alike by all, any other result than that of sophistical labor, without product, and illiberal quarrels, without end. Hence the vain conceit of



forming a school or doctrine of Imitative Elocution : since the several partisans of different favorites, will never agree to raise any one individual, to exemplary superiority. An example to be useful and permanent in art, must be set up with the consent of all : and that consent can be drawn only from a common source, of instruction and knowledge, not from individual or party admiration. It was therefore, under an ignorance of the possibility of a *common source* of knowledge, on this subject, that such a multifarious substitute as Imitation, for the steady unity of Principles, was at first proposed. It is the design of this essay, to furnish from nature, and not from variable examples of authority, those describable truths of the art, on which all may begin their agreement, and by extending this consent, may at last raise a natural and universal school of Elocution.

These are some of the objections, made against an attempt to teach the uses of the voice, by systematic and communicable principles. We will not confer importance on them by refutation. In so doing, we should only record some vain opinions of this age, that a future one need not know. At the present time, let us not be concerned if the history of the voice contained in this essay, and the scheme of instruction founded upon it, should be 'either stumbling-block or foolishness,' to the groping school of mystagogues and imitators.

The preceding history furnishes materials, for raising elocution to the condition of Regular Art, if not of a Science : and we must look to the comparisons, and conclusions of taste, for precepts to direct the use of these materials. Our history will not only afford the means for reducing the arbitrary fashion of the voice, to something like that method and rule, to which the other fine arts have been already brought, among their educated and reflecting votaries ; but it opens a new field on the subject of instruction. All arts when reduced to their elements, have been recomposed into systematic schemes for teaching by those elements : and it now becomes us to try what may be the advantages, as to economy of time, and precision of means, in following an elementary plan, for communicating a knowledge of the nature and uses of the voice.

Language was long ago resolved into its alphabetic elements, and its Parts of speech. Wherever that analysis is known, the art of grammar is with the best success, conducted upon the rudimental method. Now, if the *expressive* uses of the voice should be taught by a similar analysis, the advantage would be no less, than that resulting from the *alphabetic* and *grammatical* resolution. In this way we teach a child the elements and their combinations in speech: surely then, there is no reason why a clear perception of the varieties of stress, of time, and of intonation, and the power of consciously employing them in current utterance, should not be acquired in a similar elementary manner.

The art of reading consists in having all the constituents of speech, whether alphabetic, or expressive, under complete command, that they may be properly applied, for the vivid and elegant delineation of the sense and sentiment of discourse. I shall not in this section, consider the modes of the voice as expressive of feeling or thought: but shall describe the means for providing the material of speech, whenever thought or feeling may require its use.

If I were a teacher of elocution, I would frame a didactic system, of elementary exercises, similar to that which taught me, whatever the well-read critic may find to be new, in this work; and would assign to my pupil a task under the following heads:

*Of Practice on the Alphabetic Elements.* Notwithstanding we are all taught the alphabet, we are not taught the true elements of speech: I would therefore require the pupil, to exercise his voice on the elements, as they are sounded in a strict analysis of words. In the present school-system of the alphabet, many vowels have no peculiar symbol, and nearly all the consonants when separately pronounced, are heard as syllables, not as elements. If *b* and *k* and *l*, (and what is here said will apply to all the consonants,) be sounded as respectively heard in *b*-ay, and *k*-ing, and *l*-ove, that is, if we pause after these several initial sounds have escaped the organs, we shall have the real elemental constituents of the syllables, instead of the compounds *be*, *kay*, and *ell*, as they are universally taught.

Let the first lesson then consist of a separate, an exact, and a repeated pronunciation of each of the thirty-five elements, in order to insure a true and easy execution of their unmixed sounds. But the pupil must be careful to pronounce, not the alphabetic syllable of the schools, but the pure and indivisible vocal element; however unusual, and uncouth, that sound may, in some cases, be to his ear. It may be asked, whether a careful pronunciation of words, in which these elements, though combined with others, must still be heard, would not give the required exactness and facility? I believe it would not. When the elements are pronounced singly, they may receive an undivided energy of the organic effort, and therewith a clearness of sound, and a definite outline, that make a fine preparative for distinct and forcible pronunciation in the compounds of speech. And perhaps, no one who has neglected this elementary practice, is able to give the guttural murmur of *b*, *d*, and *g*, with the force, fulness, and duration, required on occasions, for the higher powers and graces of elocution. The efficacy of this separate practice, in giving a command over the alphabetic sounds, is most remarkable in the *r*.

The element *r* is a modification of the vocality of the sub-tonics; and denotes two different articulations. One is made by a quiet application of the tongue to the roof of the mouth; the other by its quick percussion against that part. The *r* produced by the first organic position, differs very little from the short tonic *e-rr*, and may be called the Quiet *r*. That formed by percussion, the Percussive *r*. The latter has a distinctness of character and body of sound, not possessed by the other: and if the metaphor can be appreciated, the parts concerned in its formation, seem to have a firmer grasp of the breath. But this Percussive *r*, even with its vigor, and satisfactory fulness, will be agreeable only when it consists of one, or at most, two or three strokes and rebounds of the tongue: for should it be a continued vibration, the effect will be offensively harsh, if not expressly designed for a rough or energetic utterance; but even this should be avoided. The perfect *r*, for the purposes of distinct and impressive speech should consist of

a single slap and retraction. It *can* be made in this manner: but it must be done through long trial, on the solitary element.

Besides the difficulty of acquiring strength and accuracy in this separate pronunciation, certain combinations of the *r*, with other elements, can be effected in an agreeable manner, only after long practice. A subtonic or atonic, that employs the tongue in a certain position, will not readily unite with an element, requiring a quick remove of the tongue to another part of the mouth; even, as in this case of the quiet *r*, when the element is produced by a simple pressure of the tongue. But the difficulty of transition is much increased, by the velocity necessary for the percussive *r*. Let us, for instance, suppose a syllabic step from *d* to *r*, as in the word *dread*. Now, as the formation of *d*, requires the tip of the tongue to be applied to the upper fore-teeth, should *r* be taken quietly, the confluence of these elements may be easily made, by retracting the tongue to the contiguous place for forming the *r*. But should we roughen the word by the percussive *r*, the tongue is brought down from the teeth, towards its bed, in a kind of drawing-off, for the purpose of making a sudden impulse against the roof of the mouth: and it requires both effort and skill, to accomplish these successive movements with that quickness, which syllabic coalescence requires.

There is also considerable difficulty in uniting the percussive *r* with some of the tonics; and the cause is analogous to that above described.

When the percussive *r* is set *before* the tonics, the coalescence is easy, as in *rude*, *reed*; but it is not so when it *follows* certain of these elements. If the tonics are of long quantity, there is only in some cases, the slightest difficulty; as in *glare*, *war*, *far*, *peer*, *mire*, *our*, *your*. But if the natural short-tonics *e-rr*, *e-nd* and *i-n*, and most of the other tonics, when pronounced short, *precede* the percussive *r*, there is not only a considerable hiatus, but that peculiar union of tonic and aspiration occurs, which forms one of the characteristics of speech in the natives of Ireland. This will be perceived, upon pronouncing the following words with the percussive *r*: *interpreter*,

*world, irritate, intercourse.* The cause of the hiatus, and of the Irishism, appears in the following explanation.

The tonic sounds, though in greater part laryngeal, are, in some cases, modified by the agency of the tongue and lips. The tongue is employed in varying positions, from the deepest depression in its bed, till nearly in contact with the roof of the mouth. Its place in the utterance of *a-we*, is the lowest: and the highest in *ee-l*, *e-nd* and *i-n*. Now if these short tonics precede the percussive *r*, there is a hiatus in the utterance, and the tonic is corrupted into a semi-aspiration. This arises from the position of the tongue, creating difficulty in making the percussion. But when *a-we* precedes the *r*, the tongue being in its bed, is in the proper position for making the impulse, and thus the combination of this *a-we* with the *r*, is easily effected, and is free from aspiration: as in *aurelia* and *reward*.

In the case then, of the short tonics preceding the percussive *r*, it is necessary to bring down the tongue from its short-tonic position, at the roof of the mouth, to its bed, in order to give it starting-way, so to speak, for gaining its percussive velocity. The aim to effect this, in the quickest time, produces the hiatus or strained effort of pronunciation. But with every endeavor, there is still a perceptible interval between the change in the position of the tongue, from its short-tonic place down to its bed, and subsequently up to the roof of the mouth, the place of the percussive *r*. And as there is no cessation of vocality during the time of the change, the depression of the tongue, or some other cause, converts that vocality into its peculiar aspirated character. This mingling of aspiration with the short tonic, and the *r*, produces the disagreeable effect perceived in the utterance of these conjoined elements.

The difficulty of executing the *r*, under the circumstances above-mentioned, will, I fear, be insurmountable to those who are not persuaded, that the perfection of all their accomplishments must at last be due to their industry, their knowledge, and themselves. Those who know that a fruitful desire of knowledge and its power, is the growth of wise docility of mind, and heartfelt resolution, have only to learn that it is within the

capabilities of time and exertion. How long it may take to overcome the difficulties here alluded to, must depend on natural facility of organ: nor need it be told to those who deserve instruction, and will have success. To such spirits, it is enough that it may be done.

An exact pronunciation of the elements according to the rule of the day, is a matter of importance, not merely as to formality of fashion. It has a claim of greater dignity.

When ideas are to be communicated with precision and strength, it should be by well-known words, not peculiar or striking by length, nor by difficult utterance. There should be no remarkable contrast between them; no attractive similarity in their sound; nor indeed anything in the language, to allure attention from the idea conveyed by it. A writer not strictly didactic, who frequently employs uncommon words, never has vividness or strength of style. For the accomplishment of these points, sounds should slip, but effectively, into the mind, almost without the notice of the ear. Now what is here said on the distractions produced by the novelty of words, applies equally to the pronunciation of alphabetic elements; for the least deviation from the assumed standard, converts the listener into a critic: and it is perhaps speaking within bounds to say, that for every miscalled element in discourse, ten succeeding words are lost to the greater part of an audience. I have therefore recommended a long-continued practice on the separate elements, with a view to acquire that command over them, which not only contributes to the elegance of speech, but at the same time, may help to remove all obscurity from the vocal picture of thought and passion.

*Of Practice on the Time of Elements.* Enough has been said in former pages, on the necessity of a full command over the time of utterance, in order to effect the high purpose of elocution.

When a true pronunciation of the elements is acquired, the pupil should not, according to the usage of the primer, pass at once to their combinations. They are employed in speech under different degrees of duration: and an exercise of the voice, through these degrees, on individual elements, creates a habit

of skillful management, not so well or so easily acquired by practice on the common current of discourse. Let the pupil then consider the alphabetic elements as a kind of Time-table, on which he is to learn all their varieties of quantity. The power of giving well measured length to syllables is so rare among speakers, that I have been induced to draw especial attention to this elementary method of instruction.

The prolongation of the atonics is of little consequence. But let the pupil reiterate his practice on the tonics and subtonics, until he finds himself possessed of such a command over them, that he may at will, give any quantity required in their syllabic combinations.

The elements *b*, *d*, and *g*, admit of a slight degree of quantity, through the prolongation of their guttural murmur: but a strenuous practice on the individual elements, is necessary to render it applicable to the purposes of oratorical time.

When *r* is to be prolonged, and the rapid iteration would be inappropriate, the quiet, or smoother form of the element should be employed; since the percussive *r*, made by a single stroke and rebound of the tongue, is necessarily short.

The element *s*, when alone and prolonged, is a sign of contempt. In syllabic combination it is offensive if much extended in quantity. Under its shortest time, it does its part in speech, and loses much of the character of the hiss. Let the pupil therefore practice the shortest quantity on this element, by abruptly terminating the breath, or by separating the teeth at the moment its sound is heard; for this at once cuts it short.

*Of Practice on the Vanishing Movement.* The consideration of this subject should perhaps, have been united with the last. For an attempt to prolong the elements without reference to the equable concrete of speech, is very apt to produce the note of song. The difference between these two forms of intonation, even on a single tonic, will be perceptible to an attentive ear, by keeping in mind the well known and peculiar effect of speech and of song, while trying the difference. If the effort produce an equable concrete, it will not seem to be the beginning of a song. The pupil then, without confusing his ear by other

particulars, should exercise his voice in the natural radical and vanish, on all extendible elements. An unerring power of execution in this function, however long the quantity may be, will always insure to speech, an entire exemption from the characteristic of song.

In this elementary intonation of the equable concrete, attention should be paid to the structure of the vanish. The pupil must therefore endeavor to give it that delicate expiration which may render its limit almost imperceptible: for this is its proper form, except some purpose of expression should require a more obvious demarkation. We often lean the ear in delight, over this smooth breathing of sound into silence, by singers: and the master in elocution shall hereafter know, that one of those graces which he could never name, and even thought 'beyond the reach of art,' but which Art conjoined with Science, is now ready to *teach* him, consists in this attenuation and close of the syllabic impulse, here recommended as a lesson for a school boy.

*Of Practice on Force.* It is scarcely necessary to say how loudness of voice, or the forte, is to be acquired. It is not essential to our discipline, that the elements should be uttered separately with regard to force: since after the other constituents of expressive speech are brought under command, exercise on force may be effected during the current of discourse. Still the ends of instruction would be somewhat easier attained by the elementary process in this particular. Few persons are aware of the influence that loud speaking or vociferation has on the quality of the voice. We have already learned, that it is one of the means for acquiring the orotund. It takes the voice apparently, from its meager mincing about the lips, and transfers it, at least in semblance, to the back of the mouth, or to the throat. It imparts a grave fulness to its quality; and by creating a strength of organ, gives confidence to the speaker in his more forcible efforts, and an unhesitating facility in all the moderate exertions of speech.

*Of Practice on Stress.* Although the elementary exercise on force, in a general sense, may not be required, I must urge its importance, in the case of particular syllabic stress. There is a



nicety in this matter, that will be definitely recognized, and consequently can become familiar, only through the deliberate practice and unembarrassed observation, afforded by trials on the separate elements.

It was said formerly, that the radical stress is made with emphatic strength only on the tonics; still, an attempt to apply it to the subtonics is not to be entirely neglected. The full power of radical abruptness in the tonics is acquired, by opening the elements into utterance, with a sort of coughing explosion. The pupil cannot be too strongly urged to a long and careful practice, in exploding the radical stress.

For the median stress or swell, no particular direction is required under this head. It is generally employed on the wave, and its practice may therefore be connected with exercise on pitch.

The vanishing stress may be practiced, by assuming in speech something like the effort of hiccough, for the wider intervals of the scale: and something like sobbing, for the minor third and semitone. If we at all recommend practice on the minor third, it is not with reference to an allowable use of it in speech; but to render it so familiar to the ear, that it may be avoided as a fault. Elementary exercise on Compound stress, and the Loud Concrete, will give facility when required on these forms of Force. Practice on the Thorough stress, and a strict comparison of its effect, with the effect of the equable concrete, is here recommended, that the pupil may by his own knowledge, sense of propriety and taste, rather than by any authority of mine, be guarded against this gross deformity of speech.

*Of Practice on Pitch.* The several scales used in this essay, were described in the first section. The order of proximate intervals in the diatonic, and the skip of its wider transitions, must be learned from an instrument, or the voice. With a few days attention to the effect of the various rising and falling movements, on the keys of a piano-forte, or in the voice of a master, a pupil who has the least musical ear, will be able to execute the same successions in his voice, and thus to recognize the concrete pitch and change of the radical, on elemental or syllabic utterance.

After this first lesson, let every interval of pitch, both by concrete movement, and by radical change, be practiced on every tonic and subtonic element. The semitone is easily practicable by affecting a plaintive utterance: and when exercised on all the elements, will readily become obedient to the sentiments requiring its expression.

I must negatively describe the effect of the simple and uncolored interval of the second, by saying,—it is not the semitone, with its plaintive character; nor the rising third, or fifth, or octave, also well known as the sign of interrogation; nor the downward movements of positive declaration and command; nor the wave, with its admiration, surprise, mockery and sneer. If then, in syllabic utterance, we produce none of these effects, we may conclude, we have passed through the simple second of the diatonic melody. Let the pupil practice this interval on all the tonics and subtonics, and he will acquire a command over the constituent of this plain intonation; nor will he be in danger of destroying its appropriate character by the whine of the semitone, the sharp inquisitiveness of the fifth or octave, or with the more offensive affectation of the wider forms of the wave.

The pupil will be able to recognize a downward interval, by familiarizing his ear to the effect of the last constituent of the triad of the cadence. This will teach him the character of the falling second: and by studiously repeating the tonic and subtonic elements with reference to this movement, he will have nearly as clear a perception of the peculiarity of the interval, as of the sounds of the elements themselves. When prepared with this downward vanish, he may contrast it with the rising second, and thus become familiar with the audible character of each. Upon knowing the second, the wider falling intervals may be easily recognized, by continuing the downward progress, till the intonation assumes the expression of command: the extent of the downward movement through a third, or fifth, or octave, being proportional to the less or greater degree of that sentiment. Let these intervals, be compared with the wider intervals in a rising direction, and the difference between the intonation of a question and of a command, will thus be manifest.

When the pupil, has gone through the elements, on the simple rising and falling intervals, let him turn to their combination in the wave. His practice here must be governed by his perception of the simple intervals which variously compose its different kinds. The wave of the second is of great importance, in the grave and dignified character of the diatonic melody. I cannot by any graphic sign, or by direct description, bring this function before the reader's attention: but in giving prolonged quantity to indefinite syllables, if the effect of the upward or downward wider intervals is not recognized; nor the peculiar note of song; nor the marked impression of the wider waves, nor that of the plaintive semitone; it may be concluded, the voice is moving in the wave of the second.

*Of Practice on Melody.* One difficult point regarding intonation, is the perception of the radical changes of the second, in the progression of the current melody. If the pupil has a musical ear, he may easily acquire the habit of varying the several phrases in the manner formerly mentioned. Should he not have a nice perception of sound, nor ingenuity in experiment, he must learn the diatonic progression from the voice of a master.

Melody is a continuous function; practice under this head, must therefore be made on successive syllables. The best method is to select a portion of discourse, to keep in mind, the diatonic manner in which it should be read, and at the same time, to utter only the tonic element of each syllable; and thus, by a sort of vocal short-hand, or instant hackings of a short cough, to go through this dotted outline, as it were, of the melody. In this case, the ear not being embarrassed by the subtonics, the difference between rise and fall in radical pitch, will be more apparent, and consequently the power of avoiding monotony, and of mingling all the phrases in an agreeable variety, more easily attained.

*Of Practice on the Cadence.* The cadence is an important part of the melody of speech: and readers being therein liable to frequent and striking faults, the subject requires discriminative attention. Here particularly the elementary practice is to

be employed; the pupil bearing in mind the different forms of intonation for terminating a sentence, and exercising his voice separately on one, two, or three elements or syllables, considered as a close.

By elementary practice on the various species of the cadence, with attention to their construction and effect, the command over intonation in this particular, will be exercised, with a propriety and precision, never yet within even the dreaming purpose of any ancient or modern system of Imitative discipline. After the proper time, devoted to the plan here recommended, the pupil will find himself provided with an ample fund for every variety in his periods; nor will he then find himself at the end of his sentence, with a syllable that seems to have got out of joint with its intonation.

*Of Practice on the Tremor.* The tremulous movement should be practiced on individual elements. With a knowledge of its nature, the pupil may correct himself in his task, and finally acquire the accuracy, so essential to this expressive species of intonation.

It is true, the habit of laughing and crying does here furnish a wide field of practice; but it is to be recollected that we laugh or cry in a natural way, upon our own delight or suffering. But when the tremulous expression is employed to affect an audience, governed in its taste, as it *may* come to pass hereafter, by the knowledge and principles we are here unfolding, it should be done, not only according to the sentimental dictates of nature, and within the pale of her truth, but also with that refinement of feeling, and finish of execution, which nature herself may never find purpose enough in her common instincts, to accomplish; though she may be ready to acknowledge their entire consistency with the spirit of her laws.

*Of Practice on Quality of Voice.* Quality is capable of improvement; and the practice in this case may be either on the elements, or on the current of discourse. But as quality is most perceptible on the tonic sound of a syllable, perhaps the elementary lesson is the best for instruction. In whatever way the improving exercise is conducted,—by it, harshness of quality

may be somewhat softened: a husky voice may be brought nearer to pure vocality; the piercing treble may be reduced in pitch, and the thin and meager voice indued with greater fulness and strength.

There is, however, a cause of deception on this subject, which deserves notice here.

The characteristic Qualities, or, as confounded with Pitch, and vaguely called, the distinguishing 'tones,' of the voice, are said to be unlimited, and like the face, peculiar to each individual. We do not indeed often forget or confound the known voices of individuals, however numerous they may be; a proof, by the way, that we all have an instinctive and discriminative ear, for the *things* of Speech, without having *names* for them. But the distinct recognition is here made upon combinations of the specific degrees, and forms of force, pitch, and time, rather than on the single mode of quality. Thus one speaker is characterized by a constant use of the vanishing stress; another by that of the radical; one employs the interval of a third in the current melody, instead of a second; while some employ a long, and others a short quantity on every emphatic word. By a varied permutation of these features, a countless number of different, yet distinguishable faces, is given to the body of speech. And here, as a comment on a prevalent idea, that speech, with its 'occult qualities,' is too subtle, or ethereal, or immaterial, if you please, to be made a subject of science or art,—let us remark, that all these faces, features, aye, and delicate expressions too, are perfectly cognizable by the common ear.

There are as many varieties of Quality, as of any one mode of the voice, and more than of some; the amount, however, falls far short of the almost endless combinations of the various forms of the Modes with each other.

We may learn that the Quality of a voice is not always its distinguishable mark, by attending to the prolonged note of song; for it gives quality alone. In forming a judgment from this simple prolonged note, exclusive of any peculiarity of stress, time, or intonation, it is not easy to distinguish voices, which would widely differ when heard through only a single sentence.

Of the speaking voices of a thousand persons, nearly every one would be distinguishable, by the varied combination of the respective species of pitch, time, and stress. But if the same voices were severally to be indicated by a single prolonged note of song, the differences might be reduced to a few classes. There would be forte and piano voices heard among them, shrill and hoarse, clear, aspirated, harsh, full, meager, dull, and ringing: and to these a few others might be added. Yet even these would, in some cases, be distinguishable only by a cultivated ear; so that of the whole thousand, above supposed, perhaps not more than twenty classes of vocal sound, as subjects of recognition could be found, to constitute twenty kinds of quality.

Of the *orotund* as a kind of voice, we spoke in a former section; and described there, the means by which the fulness, power, and grave quality of this voice may be attained. It may, perhaps, assist the reader in using the proper means for acquiring the *orotund*, to state, that the voice in this case, is apt to change into what we formerly called the *basso-falsette*; thus producing that 'double-lung' kind of speech, of mingled bass and treble.

*Of Practice in Rapidity of Speech.* Extreme rapidity of speech may be employed as a means for obtaining a command over the voice. The difficulty, in this case, of making transitions from one position of the organs of articulation to another, requires an exertion which tends to increase their strength and activity; and consequently enables them to perform all moderate progressions, without hesitation. I would recommend the utmost possible precipitancy of utterance; taking care not to outrun the complete articulation of every element: and this makes it advisable to set the lesson on some discourse, long fixed in the memory, that no embarrassment may arise from the distracting effort of recollection.

There is not much advantage to be derived from elementary practice on *Aspiration*, the *Emphatic vocule*, and *Guttural vibration*. The exact and forcible execution of these functions, does not require the exclusive attention, directed by the rudimentary system of practice; nor is anything to be effected thereby, that may not perhaps, for all practical and tasteful purposes, be accomplished in the current of discourse.

We have thus enumerated both the articulative, and the expressive constituents of the whole assemblage of speech. The only question before us, on this subject, is, whether we should aim to acquire a full power over these constituents, by exercising the voice on their combination, in current discourse, or by separate and repeated practice on their individual forms.

It is needless to propose arguments in favor of the analytic and elementary system to those, who, from experience in acquiring the sciences, have formed for themselves economical and effective plans of study. Let all others be told, that one, and perhaps the only reason why elocutionists have never employed this system, is, that they have overlooked the analytic means of vocal expression; and have therefore wanted both the knowledge and nomenclature for an elementary method of instruction. There are too many proofs in science and art, of the necessity, and the success of this rudimental method to allow us to suppose, the same means would not have been adopted in elocution, if they had been known to the master.

Not to cite instances from those graver studies which proceed by the synthetic steps of elementary principles; and with no intention to shame the 'genius' of an elocutionist and his grammar of imitation, let us go to the Ring, and see the *Science* of muscular attack and defence, an over-match for the best efforts of strength and passion, when undirected by gymnastic skill. The 'fancy' have really made no slang-like or degrading application of the word. Science, as we usefully regard it, does no more than lay down, for art, those efficacious rules that sagacity has drawn from observation and trial: and though it may not always ennoble the subject it touches, it does take from it, that characteristic of brutality,—the instinctive execution of what, in its causes and effects, is not understood by the agent. Yes, even the Pugilistic Art, low in purpose, yet skillful as it is, has, thus far, outstript the philosophic efforts of Elocution; and claimed for its directive principles, the justifiable name of science. And believe me, reader,—the elementary training in its positions and motions, carries not more superiority over the untaught arm than the definite rules of elocution, founded on a knowledge of

the nature of the voice, will have over the best spontaneous achievements of passion.

Let me not be misunderstood on this point. I do not say, the method of instruction here proposed, can create the essential powers of a speaker: but futurity will probably show that some such system alone can direct, enlarge, and perfect them. 'Passion,' says a writer, 'knows more than art.' It may, indeed, in its own way, know more than art. But art, in *its* own way, like prudence in human affairs, sometimes knows better than passion. A display of the passions in speech, is not always addressed to persons under the sympathetic influence of those passions. When it is, or when, at moments, the speaker can raise that sympathy, all is right that passion does. When, however, passion is no longer the slave either of words or will, and we are able to contemplate its free and better nature, without its waywardness and excesses, such comparisons arise between what we feel ourselves, on the different occasions of excitement, and what we observe in others, that we are obliged to call upon reason and taste for some educational rule, of *Things as they Should be*, to settle an uncertainty of opinion. Passion, as we know it, is only the Enacting of a certain character of *Ideas*; and with none, except fools and madmen, is an Outlaw of the Mind, but is still amenable to its directive though excited authority. We need not go far, for the true history of what is called the Natural Manner in speech, thus prompted by spontaneous passion. The everyday vulgar triumphs of popular eloquence,—in which the demagogue, and the sectary, lead away an audience, eager to pursue the same selfish schemes of profit or of fanatical delusion,—are proof of what this oratorical sympathy is; and what passion alone can sometimes do, without the aid of truth, or reason, or honesty or taste.

We look for no more, from a well devised practical system of elocution, than we are every day receiving from established arts. All men speak and reason, for these acts are as natural as passion; but the arts of grammar, rhetoric and logic, teach us to do these things in the best manner. In short, doing them in the best manner is signified by the name of these arts.



The subject of elementary instruction, may be otherwise regarded. The human muscles are, at the common call of exercise, obedient to the will. Now there is scarcely a boy of physical activity or enterprise, who, on seeing a Posture-master, does not set himself, in some way, to imitate him; to catch and keep the centre of gravity through the varieties of balance and motion. Yet this will not prevent failure in his first attempts, however natural the tie between his will and his muscles may be. For without experience, he knows not what is to be done; or if he knows, he is unable, without long practice, to effect it. And thus, there are many persons, not destitute of feeling or passion, who have a free command of the voice, on the common occasions of life, but who utterly fail, when they attempt to imitate the varied power of the habitual speaker. When the voice is prepared by elementary practice, thoughts and sentiments find the confirmed and pliant means of expression, ready to effect a satisfactory and elegant accomplishment of their designs.

The organs of speech are capable of a certain range of exertion: and to fulfill all the demands of a finished elocution, they should be carried to the extent of that capability. Actors who possess both strong and delicate feelings, and earnestly express them in speech, are always approximating toward this power in the voice; and with no other assistance than of that habitual exercise which enlarges their instinct, do in time, acquire a command over the forms, and degrees of pitch, and stress, and time; without the Actor himself, being at all aware of the nature of his attainments, or having one intelligent idea, of the ways, means, and effects of their application. The elementary method of instruction here proposed, being founded on the nature of speech, at once points out to the Actor, what is to be desired and attained; and thus directs him to the thoughtful fulfillment of every purpose of sense and passion.

It was not until long after the invention of the Bow for the gliding touch of stringed instruments, that its use was subjected to accurate observation. A few belonging to that class of mankind who find out, for themselves, the best way to effect their object, may have exhibited rare instances of skill in its manage-

ment. But as soon as inquiry had made something like an analysis of their dexterity, the master was able to point out to the pupil the muscular sleight of wrist and arm which its handling requires; their combined and successive motions; together with that full feeling of the will, as it were, present in the muscle, which insures undeviating steadiness in every sweep, and gives the power of a sort of conscious spasm for the purpose of a momentary touch. When these points were ascertained, instruction began to adopt the economy of elementary rules; and confidence, rapidity, precision, smoothness, and variety of execution, became common accomplishments in the art of Bowing.

When an attempt is made to teach an art, without commencing with its simple elements, combinations of elements pass with the pupil for the elements themselves, and holding them to be almost infinite, he abandons his hopeless task. An education by the method we are here recommending, reverses this disheartening duty. It reduces the seeming infinity to computable numbers; and I have supposed,—one of the first comments on the foregoing history, may refer to the unexpected simplicity of means, employed by nature, to produce the unbounded permutations of speech. Nay, this essay itself will fare better than other similar efforts in science, if some of the perishing criticism of the day should not find good reason with itself, for overlooking the difficulty, of penetrating and tracing the mysterious thicket of speech to its palpable roots, by being told how few and how accessible they are.

In our proposed method of instruction, we have in view the strictest propriety, and the highest finish of the voice. An ordinary, and even vicious use of Speech, as we all know, may serve for Buying and Selling, either in the common course of Trade, or in Election-frauds, and Legislative Bribery. But where the powers and beauties of the voice are the subject of reflection and taste, it is necessary to employ the most comprehensive and precise means for its cultivation. It would be possible, even without regard to the alphabet, to teach a savage, to read by directing him, word by word, to follow a master. And thus it has been proposed to teach elocution, by a similar

process of imitative instruction. But the attentive reader must now know, with me, and others may know hereafter, that the analysis of words into their alphabetic elements, and the rudimental method of teaching instituted thereupon, do not give more facility, in the discriminations of the eye on a written page, than the means here proposed, will afford to the student of elocution, who wishes to excel in all the useful and elegant purposes of speech.

Let the master and his pupil, or his whole school, meet at first, without their little books; the master having the great Book of Nature in reserve, but all got well by heart. Let the master then exemplify the graceful gliding of the vanish, with the effect of the second and other intervals of pitch. Let him make the pupil sensible of the difference of these intervals by separate and by compared utterance. Let him show the peculiarities of a rising and of a falling movement; of the waves; of the diatonic, and the chromatic melodies; of the cadences; of the stresses; in short, let the lessons consist of his illustrations of every constituent function of speech. Let the pupil practice all this when he retires; and on returning to his master, let it not be to hear him read, and vainly try to imitate him, but to repeat his elementary task, through all the available modes, forms, and varieties of the voice. When he is completely familiar with these rudiments, then, and not before, let him begin to read.

If high accomplishment in elocution be an object of ambition, the system of instruction offered in this section, will, until a better method is proposed, furnish the easiest and shortest means for success.

After all that has been said, the best contrived scheme will be of little avail, without the utmost zeal and perseverance on the part of the learner. It is an impressive saying by an elegant genius of the Augustan age, who drew his maxim from the Greek Tragedy, and illustrated it by his own life and fame, that 'nothing is given to mortals without indefatigable labor:' meaning thereby, that works which, from their rare and surpassing merits, are supposed to proceed from a peculiar endowment by Heaven, are in reality, but the product of hard and unremitting industry.

It is pitiable to witness the hopes and conceits of ambition, without a resolute spirit in its required exertions. The art of reading-well is one of those accomplishments, all wish to possess, many think they have already, and some set-about to acquire. These, after a few leçons with an Elocutionist, and no toil of their own, are disappointed at not becoming themselves at once masters of the art; and abandon the study, for some new subject of trial and failure. Such cases of infirmity are in part the result of an inconstancy in the whole Tribe of human nature; but they chiefly arise from defects in the usual course of instruction. Go to some, may we say, all of our Colleges and Universities, and observe how the art of speaking, *is not* taught there. See a boy of but fifteen years,—with no want of youthful diffidence or feeling, and not without a craving desire to learn,—sent upon a Stage, pale and choking with apprehension; being forced into an attempt to do that, without instruction, which he came purposely to learn; and furnishing amusement to his class-mates, by a pardonable awkwardness, that should be punished, in the person of his pretending but neglectful preceptor, with little less than scourging. Then visit a Conservatorio of music; observe there, the elementary out-set, the orderly task, the masterly discipline, the unwearied superintendence, and the incessant toil to reach the utmost accomplishment in the Singing-Voice; and afterwards do not be surprised that the pulpit, the senate, the bar, and the chair of medical professorship, are filled with such abominable drawlers, mouthers, mumblers, clutterers, squeakers, chanters, and mongers in monotony: nor that the schools of Singing are constantly sending abroad those great instances of vocal wonder, who triumph along the high places of the world; who are bidden to the halls of fashion and wealth; who sometimes quell the pride of rank, by a momentary sensation of envy: and who draw forth the intelligent curiosity, and produce the crowning delight and approbation of the Prince and the Sage.\*

\* It is remarkable of the Science of the Voice, that the successful cultivation of the department of Song, through the profound and beautiful analysis of

## SECTION L.

*Of the Rythmus of Speech.*

In the section on Time, some allusion was made to the subject of Rythmus. I there endeavored to show the circumstances under which stress and time, or as they are otherwise called, accent and quantity, produce by their alternations the agreeable impressions of verse. I now offer a more formal account of this matter, with the design to speak of the Rythmus of prose; and to notice in as few words as possible, the ingenious system of Mr. Steele, on the subject of accentuation and pause: this being among the first results, in modern times, of an inquiry into the philosophy of spoken language.

Speech would not be convenient for the interchange of thoughts

melody, and harmony, should never have extended its searching influence into the more important, and equally æsthetic department of speech.

Having, after a long and active search, collected quite a library of good, bad, and indifferent works on elocution; and, with the exception of Mr. Steele, Mr. Odel, and Mr. Walker, finding them all, both ancient and modern, to be composed of the same common materials of the art, arranged, and detailed with a varied ability: I had some curiosity to know the practical method of eminent Vocal Institutions. During my residence in Paris, through the winter of eighteen hundred and forty-five—six, I sought by every due effort, to obtain from direct, and personal observation, a knowledge of the instructive Course of Declamation, employed in the Conservatorio. I found however, through a friend of some influence in this matter, that under a general rule, admission could not be obtained.

Upon information derived from a Vocalist, at that time under tuition, for his appearance in the Opera,—who described to me, the directive, and exemplary means of the master, the imitative practice of the pupil, and the detailed routine of the task,—I was led to conclude, they had nothing out of the common way, on the nature and intonative meaning, either of Declamation or Recitative; nor the least idea of a Philosophy of Speech, to throw the necessary light of explanation upon them: and that while the exclusion of visitors, might be no deprivation to the studious observer, the duties of the Institution, might by this precaution, be saved from the vexatious intrusion of the tens of thousands idle, restless, and ennui'd Sojourners in the great Metropolis.

and feelings, if every syllable of every word were successively accented. For by this uniform accentuation, it would want that vocal light and shade, and that pronounced relief, required for a distinct picture of thought; words, and consequently thoughts, would not be easily distinguished from each other; and speech would be inconveniently slow. Whether this slowness would result from the hiatus, in passing from one syllable to another, each with a full radical upon it, we need not here inquire. It is enough to know, that if the following, or any other sentence be read with every syllable accented, the delay will be unavoidable.

The Right of suf-frage in a Re-pub-lic, will, through the suc-ces-sive Oli-gar-chy of weak and am-bi-tious Knaves, al-ways end in the Wrongs of the Peo-ple.

Now, although this political axiom, should be deliberately read as well as closely laid to heart; still, with an impressive accent on every syllable, the pronunciation of this eternal truth, would far exceed in time, even what its solemn utterance deserves.\* Thus, to the alternation of strong and weak accent, with the variations of long and short quantity, is ascribable much of the power and beauty of speech.

This being the nature of the accentual function, Mr. Steele, by an original view of the relations between accent, quantity, and pause, made a division of the line of speech, analagous to that of the Bars of musical notation. These may be called Accentual Sections. We will attempt to explain part of the system of Mr. Steele, by the following sentence; using italics in place of his symbol for the accented syllable; and numbering the sections, merely for reference.

1                    2                    3                    4                    5                    6  
 1 In the | sec—ond | cent—u-ry | 7 of the | christ—ian | e—ra |  
 7                    8                    9                    10                    11                    12  
 7 the | em—pire of | Rome | 7 com-pre | hend—ed the | fair—est |  
 13                    14                    15                    16                    17                    18  
 part of the | earth | 7 7 and the | most | 7 | civ—i-lized | por—tion |  
 19                    20  
 7 of man | kind |

\* Let us take another example, to be read with an emphasis on every syllable. The dif-fer-ence be-tween the two great An-tag-o-nists, a-mong na-tions, is

Mr. Steele first assumes the time of the several bars to be equal, like that of the bars in music: the term bar, meaning, not the vertical lines, but the space between them. He next subdivides a sentence into bars, each containing a full syllabic quantity, or a syllabic quantity and a silent time, or pause. Now, supposing a bar, or accentual section, to contain one accented syllable, or heavy Poize, as he calls it; and one or more unaccented, which he calls the light Poize; the beginning of the bar is always occupied by the heavy accent, and the end by the light, or in their absence, by respectively equivalent pauses. In the first bar of the above example, there is no heavy accent, for the sentence begins with two light syllables, but its time is indicated by the symbol of a pause. The word *second*, in the next bar, has a heavy syllable followed by a light one, and thus makes a full and regular time. In the third bar, the word *century* has a heavy, followed by two light syllables. The fourth has the same time, in syllable and in pause as the first. The fifth and sixth are of the same construction as the second. The seventh has one light accent, and a pause in place of the heavy. The eighth is like the third. The ninth and twentieth, have each one heavy accent; for each syllable being a prolongable quantity, the time may be extended to an equality with that of the other bars. The fourteenth and sixteenth have, like the last-named, a heavy; but wanting the light, its time is supplied by a pause: since the short quantity of these words, does not allow their prolongation to the full time of a bar. The other bars are only repetitions of those already described. If the number of syllables, included within the bars, is so many as to require an improper precipitancy of utterance, in order to make the time of the sections equal, it becomes necessary to set a line before the light syllables of that precipitate group, and a symbol of rest in the place of the heavy or accented syllable. Thus in the example, we might put, | *century*, of the | in one section; but when the sentence is read deliberately, this section

this: In a Des-po-tism, the go-vern-ment preys up-on the peo-ple. In a Re-pub-lic, the peo-ple prey up-on the go-vern-ment. The life-blood is drawn a-like by each. In one case by the Ea-gle; in the o-ther by the Rats.

is too long. It is better ordered in the example, by a subdivision, and by a pause in the place of an accented syllable. With this general explanation, the reader is referred to Mr. Steele's work, for a more particular account of the system. Perhaps I have not properly marked the bars of this sentence. But my purpose being only to illustrate, others may, with an ear of taste, improve the reading for themselves. It seems to me however, and the remark strongly supports the system,—that if this sentence is read without its linear divisions, the voice is naturally disposed to make its pauses, in those very places, and of that duration, which is visibly indicated by the system of vertical lines, placed before the accented syllable, and of the symbols of pauses, both in the light and heavy parts of the bar. Thus showing the powers of analysis, and the originality of the author.

It will perhaps be asked here, what is the meaning of these divisions? And what useful purpose do they serve in instruction?

All the works on elocution before the time of Mr. Steele, recommend the accurate accentuation of words, and a strict attention to their separation, at the proper places for pausing. Mr. Sheridan indeed has given a notation for rhetorical emphasis, and for pause. But he has proposed no broad rule, to direct the pupil in the use of accent. The importance of the subject in our early schools, may be learned from the manner in which children begin to read: for their hesitating utterance, and their close attention to the single word, lead them to lay an equal stress on every syllable, or at least on every word. This habit continues a long time after the eye has acquired a facility in following up discourse; and in some cases infects pronunciation throughout subsequent life. For it is not till the tongue goes tripping, or rather halting, with its firm and its tender step on words, that the ear becomes sensible of the use and beauty of accent. Mr. Steele's notation having a symbol for the degrees of stress,—here marked by an italic syllable,—presents a visible analogy to the light and heavy impression, and furnishes the child with the picture of his lesson on accent, and with a



monitor to his ear. I do not say, this object would not be attained, in a degree, by employing the common mark of stress on all accented syllables. But even this is never done, and if it were, it would not be as definite as the conspicuous division by bars; nor would it include the indication of pause, together with other points embraced by Mr. Steele's system.

One of the objects of a scientific institute is, to point out what is necessary in an art, even though it should not be able to direct the exact manner of executing it: and perhaps no one who has looked into Mr. Steele's system of notation, will hesitate to acknowledge, it has set the subjects of accentuation and pause in an entirely new light before him.

This notation will not indeed inform us what syllables are to be accented or emphatic; and not always, where the pauses are to be placed: but it will enable a master, who knows how to order all these things in speech, to furnish his scholar with a visible illustration of his task. If a boy is taught by this method, he acquires a habit of attention to the subjects of accentuation and pause, that may be readily applied in ordinary discourse.

I have gladly embraced an opportunity to notice the labors of Mr. Steele, who was among the first to shriek-out at the incubus of ancient prosody, that had crouched so close on the bosom of his own, and of every modern language. His work is original, but it is neither full nor systematic; and his contradistinction of what he calls *Poize*, from the functions of time and stress, is altogether notional and cloudy. Notwithstanding his philosophic turn for really *hearing* speech, he seems, on the subject of his light and heavy *Poize*, to have fallen into an abstraction, almost within the doctrine of 'Occult causes.' Still, I have taken this short and perhaps unsatisfactory view of a part of his essay, as prefatory to the few following remarks on the subject of *rythmus*.\*

The *Rythmus* of language is produced by a certain order of

\* Mr. Steele first published his views, under the title cited in the introduction to this essay. A few years afterwards he gave a second edition of his work, with the title of '*Prosodia Rationalis*.' This last has very little addition to the former print.

accent, quantity, and pause. Or in other words, a certain succession of syllables, having different degrees of stress, or of quantity; and this succession being divided into portions by pauses, constitutes the agreeable impression of the current of speech, called Rythmus.

There are two methods of applying the alternate force and remission of stress, in the construction of rythmus. One proceeds by a regular repetition of the same order of accents: as in Versification. The other, as in Prose, has no formal arrangement of its strong and weak, or long and short syllables. The doctrine of the order of syllables in verse constitutes what is called Prosody. This subject having been ably treated by authors, and being beyond the design of this essay, we here pass it by, with the remark, that if English prosodists would listen to their own language, when they undertake to regulate it, and forget what the old grammarians have said upon the subject of Time, which, there are some reasons for believing, they themselves did not fully understand, their science would be more intelligible, and their rules of practice more useful to the student.

Though the broad distinction between prose and verse consists in the more irregular sequence of accent and quantity in the former: still they seem to compromise their differences to a certain degree, in their respective attempts at excellence. For the best poetic rythmus is that which admits occasional deviations from the current of accentuation: but these deviations do not continue long enough to destroy the general character of regularity; the order returning before the ear has forgotten its previous impression. Prose, on the other hand, is constantly showing the beginning of a regular rythmus: but before any series of accent or quantity has time to impress the ear with its method, the cross-purpose of a new succession destroys the order of incipient versification.

The sources of variety, beauty, and force, in rythmus may be learned from the following general view of its construction.

In ordinary pronunciation there may be several successive monosyllabic-words marked by the abrupt accent. In this case

there is necessarily a momentary pause between them : or there may be an accented syllable followed by one or more, but not exceeding six unaccented ; the average proportion being about one accented syllable to three unaccented. Hence it appears that the divisions, included between the vertical lines of Mr. Steele's notation, called here, accentual sections, may consist of from one to five syllables, and with considerable care and skill in the effort, sometimes of six. Consequently, if a rythmus were formed on the function of accent alone, a series of these differently constituted sections, would furnish the ground-work for considerable variety. Thus in the above example, the sections consist of from one to five syllables, for the third and fourth may be thrown together by omitting the bar and the pause, without at all obscuring the sense ; and these sections being arranged in varied succession, is one of the causes of the agreeable rythmus of that sentence.

Perhaps the reader will now admit that the ear is as strongly attracted by quantity as by stress. When, therefore, these two functions are combined, the means of variety are multiplied. In the following sentence, slightly altered from Gibbon, I have marked in italics those syllables which make an impression by their quantity, and thus add dignity to the varied accentual rythmus.

The masters of the *fairest* and most wealthy climates of the *globe*, *turn'd* with contempt from *gloomy hills*, *assail'd* by the wintery tempest, from lakes *conceal'd* in mist, and from *cold* and *lonely* heaths, over which the *deer* of the forest were chased by a troop of naked barbarians.

Besides the variety and impressiveness thus arising from stress and quantity, the rhythmic effect may be further diversified by including one or more accentual sections within the boundary of pauses. If the useful economy of the term, may be allowed, let us call the portions of discourse so formed, Pausal sections. They may consist of a single word : but the structure of style, and ease of utterance, rarely admit of their containing more than twenty syllables. In the following example the pausal sections are included between the upright lines,

that the order and variety of the succession may be surveyed by the eye. The lines designate only the place of the pause, in clear and impressive reading, without denoting its several durations.

It is gone | that sensibility of principle | that chastity of honor | which felt a stain | like a wound | which inspired courage | whilst it mitigated ferocity | which ennobled whatever it touched | and under which | vice itself | lost | half its evil | by losing all its grossness. | \*

The agreeable effect of variety in the pausal sections, will perhaps be more conspicuous by contrasting it with the monotony of the antithetic style. The following sentence exhibits, not the art, but the artifice of rhetorical construction.

When I took the first survey of my undertaking | I found our speech | copious | without order | and energetic | without rules | wherever I turned my view | there was perplexity | to be disentangled | and confusion to be regulated | choice was to be made | out of boundless variety | without any established principle of selection | adulterations were to be detected | without any settled test of purity | and modes of expression | to be rejected or received | without the suffrages of any writers of classical reputation | or acknowledged authority. |

Such a measuring process, if used occasionally, may give variety to discourse. When made the characteristic of composition, it indicates formality of ear, makes mere arithmetic of speech, and obscures the strong lines of verbal delineation. There seems too, to be a want of dignity in this kind of rhythm; and those who affect it, scarcely perceive how nearly they approach to the principle of the ludicrous: for when its features are slightly surcharged by caricature, it really becomes so. The principle is that of a resemblance in sound, with a difference in sense. The similarity in the number of words, together with the like places of their accents, and the equal

\* The manner in which *lost*, here forms by itself, a pausal section, is exemplified in Mr. Steele's method of notation: | *Vice* it | *self* 7 | *lost* 7 | *half* its | *e vil*. | A good reader would pronounce this clause, with emphasis on *lost*, and a pause before and after it: thus according with Mr. Steele's principles of Accentual division.

count of syllables, under which it has sometimes been the fashion, to set forth the strongest antithesis in ideas or sentiments, has not exactly the contrasted imagery of a pun, but it reminds me of it.

The monotonous effect of a series of similar pausal sections, is conspicuous in the following example from the poems of Ossian. It is however, fair to remark, that as there are but two trisyllabic words in the extract, and not one polysyllable, the defect of variety in accent and remission must be taken into account, with the faults of its rythmus.

And is the son of Semo fallen? | mournful are Tura's walls. | Sorrow dwells at Dunscai. | Thy spouse is left alone in her youth. | The son of thy love is alone! | He shall come to Bragela, | and ask why she weeps? | He shall lift his eyes to the wall, | and see his father's sword. | Whose sword is that? | he will say. | The soul of his mother is sad. | Who is that, | like the hart of the desert, | in the murmur of his course? | His eyes look wildly round | in search of his friend. | Conal | son of Colgar | where hast thou been | when the mighty fell? | Did the seas of Cogorma roll round thee? | Was the wind of the south in thy sails? | The mighty have fallen in battle, | and thou wast not there. | Let none tell it in Selma, | nor in Morven's woody land. | Fingal will be sad, | and the sons of the desert | mourn.

The pausal sections are nearly all of equal length, and this cause, together with the frequent occurrence of the cadence, produces the wearisome character of the rythmus. Doctor Johnson once said, there were many men, and women, and children in Britain, who could write such poems as those ascribed to Ossian. I have too many agreeable and grateful recollections of Scotland, to quarrel with her partiality, if she has any, on this point: but surely, there is not a Roscius who can read them. We have indeed a vast fund for variety, in the constituents of speech; but we may doubt their sufficiency to meet the demands of this composition, without transgressing the rules of a just and expressive intonation. In short the passage, like many others by better poets, cannot be read with satisfaction, before the judgment of a discerning ear.

Let us compare the preceding extract with the first few lines of Burke's episode on the Queen of France: which in elegance,

variety, and impressiveness of mere rhythmus, and exclusive of some hyperbole and rhetorical ostentation, is not surpassed in the English language.

That both the accentual and the pausal sections may be graphically made, they are here presented under Mr. Steele's notation, as scored by Dr. Barber in his 'Exercises in Reading and Recitation:' omitting the symbols for the light and heavy accent.

7 It is | now, | sixteen or | seventeen | years | 7 since I | saw the queen  
of | France, 7 | then the | Dauphiness, | 7 at Ver | sailles: | 7 7 | 7 and  
| surely | never | lighted on this | orb, | 7 which she | hardly | seemed  
to | touch, 7 | 7 a | more de | lightful | vision. | 7 7 | 7 7 | 7 I | saw  
her | just a | bove the ho | rizon, | 7 7 | decorating and | cheering |  
7 the | elevated | sphere | 7 she | just be | gan to | move in: | 7 7 |  
glittering | 7 like the | morning | star; | 7 7 | full of | life, 7 | 7 and  
| splendor, | 7 and | joy. |

Oh! | what a | revo | lution! | 7 7 | 7 and | what a | heart 7 |  
must I | have, | 7 to con | template | 7 with | out e | motion, | that  
7 | 7 ele | vation | 7 and | that 7 | fall. |

The agreeable effect of this rhythmus may be traced to the following causes.

*First.* The alphabetic elements are varied throughout: and except the repetition of sound in *teen* and in the words *lighted* and *delightful*, *cheering* and *sphere*, they do not press upon each other.

*Second.* The words have from one to four syllables; and these are finely alternated with each other. The accentual sections vary from one to five syllables in extent.

*Third.* The Pausal sections consist of from two syllables to ten; and their different lengths are intermingled in succession.


*Fourth.* The effect is still further varied, by an occasional coincidence of the temporal accent with that of stress: and the dignity and force of the phraseology is heightened, by the occurrence of these long syllabic quantities, at the several pauses: as in the words—*years*, *Versailles*, *orb*, *horizon*, *sphere*, *move*, *star*, *joy*, and *fall*.

*Fifth.* The order of the rythmus has just enough regularity to produce the smooth effect of verse, without allowing the reader to anticipate any subsequent measure.

The only exception to be made to the commendation of this extract, is produced by the consecutive accents at its termination. A spondaic cadence, where the accents or quantities are equal and full, if not designed for some extraordinary case of expression, or for variety in a series of short sentences, is always, to me at least, both awkward and unmanageable.

The instances of rythmus given above, are from prose-composition of elevated sentiment, and style. But the plainest phraseology may be brought under the influence of the same rules of accent, quantity, and pause. From the pen of a person of fine rhythmic perception, even a letter of business, with its enumeration of particulars, may flow with graceful variety, and terminate with impressive satisfaction to the ear.

It is unnecessary to go into a further detail on the subject of rythmus. Much might be said in illustration of its powers and beauties, both as existing in the current of discourse and in the conspicuous place of the pause. But we leave this to the Rhetoricians.



## SECTION LI.

*Of the Faults of Readers.*

It is a prevailing opinion, that persons who speak their own sentiments, in social intercourse, always speak properly: and that transferring this natural manner, as it is called, to formal reading, must insure to it, this required natural propriety.

This idea has arisen from ignorance of the functions which constitute the beauties and deformities of speech. Without a knowledge of causes and effects, on these points, teachers have been obliged to refer to the spontaneous efforts of the voice, as the only assistant means of instruction. Setting aside here, the question, whether we dare to say, what the right or natural manner is, before we know the principles that make it so; we will admit that the natural manner, from our being accustomed to it, and having perhaps a sort of fellow feeling with its faults, is less exceptionable than the first attempts of the pupil in reading; still the faults of ordinary conversation are similar to those of reading, though they are less apparent. Perhaps the common opinion is grounded on a belief, that a just execution must necessarily follow a full understanding of the sense, and a true feeling of the sentiment of discourse; for these are supposed to accompany colloquial speech. No one indeed can read correctly, or with elegance, if he does not both understand and feel what he utters: but these are not exclusively the means of success.

There must be knowledge, derived from peeping behind the curtain of actual vocal deformity still hanging before the just and beautiful laws of speech: and there must be an organic faculty, well prepared in the school of those laws, for the expression of thought and feeling. Were it certain that this pretended natural manner truly represents the design of nature, in her system of vocal expression, we would no more require an art of



elocution, than an Art of Breathing: and the whole world, in Reading and Speaking, as in the act of respiration, would have accomplished its purposes, with a like instinctive perfection. But far from such uniformity, there are wide and almost infinite differences, in what now pass for the proprieties, as well as in the acknowledged faults, of speech. The elocutionist's natural manner is not, therefore, the original ordination of nature. It would seem, that in the early and unknown history of progressive man, he must, from the perversity attendant on his ignorance, have learned to Act and to Govern viciously, before he had learned to act and to govern wisely and well. Man's whole executive purposes are directed by his thoughts and feelings; the same agents that direct his speech: and as far as history informs us, the just designs of nature, in his moral, his political, and his vocal condition, were found to be already crossed or perverted, when he first began to look into her laws, and to turn an eye of philosophic inquiry upon himself.

The self-prompted efforts of speech do indeed, exhibit in some instances, proprieties of emphasis and intonation; but these proprieties, like every purposed act without its rule, being but the occasional result of a narrow design, cannot have a generality necessary for a directive system of elocution; and will be very far from satisfactory to the ear of a refined and educated taste.

There may likewise be a wide difference, between the capability of a voice in its colloquial use, and of the same voice when exerted in a formal attempt to read. Mr. Rice, in his "Introduction to the Art of Reading," refers to persons, who had been known to speak with great energy and propriety, those very words, which, being taken down and shown to them in writing or print, they were unable, without great difficulty, and after repeated trials, to pronounce in the precise tone and manner in which they had previously uttered them. Supposing they did *speak* with propriety, which the art has never yet furnished the means of knowing: there seems, in such cases, to be no want of energy of mind or feeling, nor of flexibility in the voice. But when discourse, embracing sense and sentiment, is read, even by its author, the occupation of the eye distracts attention from the

meaning, or permits it to be fully recognized, only when shown upon a single point. If that meaning is to be gathered from several words, the necessary forerunning and retrospection of the eye, render the proper management of the voice impracticable to those who have not, by long exercise in the art of reading, acquired a facility in catching the sense of discourse, together with an almost involuntary habit of associating the proper form of vocal expression, with its corresponding thought and feeling.

But whatever may be the cause of the difficulty of reading well, faults of all degrees and kinds do prevail in the art. Having therefore prepared the way for a history of these faults, by describing what appear to be the precise and elegant uses of the constituents of speech, I shall endeavor to point out the most common deviations from the principles, on which I have presumed to found our system of Propriety and Taste.

He who undertakes to note the defects of an art, must carry with his censure, a knowledge of its perfections. Faults are, every where, but relative to merits: and in elocution, they are the misplacing only of those forms of expression which constitute its beauties: for some of the finest colors of the art are dipped from the very sources of its faults. He who declares his perception of blemishes in an art, and yet cannot at the same time define and enumerate its beauties, speaks without candor, or as the dupe of authority. Let us then try to perform these inseparable duties, by giving the outline of a just and elegant elocution, with a particular enumeration of its faults.

While investigating the phenomena, and regarding the uses of speech, I have always endeavored to keep in view the purest and most elevated designs of taste. It will be little more than recapitulation therefore to say, the faultless reader should possess, for various occasions, all the qualities of voice from the full laryngeal bass of the orotund, to the lighter and lip-issuing sound of daily conversation. He should give distinctively that pronunciation of single elements and their aggregates, both as to quantity and accent, which accords with the

habitual perceptions of his audience. His plain melody should be diatonic, and varied in radical pitch, beyond discoverable monotony. His simple concrete should be equable in the rise, and in the diminution of its vanish. His tremor should be under full command for occasions of grief and exultation. Observation and judgment must have settled for him, the places and degrees of emphasis; and a knowledge of its many forms, must have suggested the choice of them, for variety and expression. He should be able to prolong his voice through every extent of quantity, in the wave, and in every concrete interval of the rising and the falling scale. He must have learned to put off from the dignified occasions of reading, everything like that canting or affected intonation which the artful courtesies and sacrificing servilities of life too often confirm into habit; and to avoid in his interrogations the keenness and excesses of the vulgar tongue. He should have too for this, as for every other Fine Art, a delicate sense of the Sublime, the Graceful, and the Ridiculous. A quick perception of the last is absolutely necessary, to guard the exalted works of taste, against an accidental occurrence of its causes.

It may perhaps be considered presumptuous, thus to propose rules of criticism in the Art of speaking. Before the analytic development of the nature of speech, this could not have been done: and the attempt would have been one of folly as well as presumption. We have now ascertained the constituents of vocal expression, sufficiently at least, to advance some steps towards a system: and it seems no undue anticipation of what must hereafter form the great purpose in the schools of elocution, to suggest such a use of these constituents, as may satisfy the cultivated ear.

If, however, any supposed presumption should require apology, or justification, let me here say a word on the system I have offered; and on the manner and means of its production.

In embracing the opportunity of investigating the nature of the human voice, which others equally, and perhaps better quali-

fied had suffered to pass by, I brought to the inquiry, some natural facility of ear, and some acquired knowledge of the science and practice of music. On taking-up the general idea of the concrete movement, where the Ancients had left it, and thereupon, tracing an identity between certain constituent functions of speech, and of music; the train of investigation soon led to a discovery, that the *individual* vocal constituents of speech, like those of music, are comparatively few. This at once unfolded the whole mystery; for the delusions of that mystery were the result, of a belief either in the occult and inscrutable nature of the constituents of intonation, or in the infinite complication of their *aggregates*; and this unquestioned belief had deafened all perception of their individuality. By resolving these aggregates into distinguishable individuals, it brought their assignable number and nature, within the discriminative power of observation. The greatest difficulty was now overcome; for by an unobscured perception of the individual, it was easy to make out the relationship between a sentiment and its vocal sign. With this knowledge, obtained through my own experimental illustration, I turned to the uncorrupted instincts of nature, in children and in inferior animals, for instances of passionate expression; and to common life, as well as to the eminent elocution of the stage, for the various usages of speech. The power of tracing the individual functions in these instances, and of recognizing their single and combined effects, brought me to the belief, that the system here proposed, has its Origin and its Confirmation in Nature; and is therefore well adapted, by its analysis, to gratify the lover of truth, and by the practical uses founded upon it, to contribute to the pleasures of an enlightened taste.

While developing the system of physical causation, I was led to perceive a wise conformity of the vocal means, to the expressive ends of speech: and to remark therein, at least the reasonableness of the system, if I did not dare to draw from the idea of such final causation, any confirmative evidence of its truth. In our preceding history, a broad and important distinction is made, between the vocal functions, representing simple

narrative and thought, and those expressive of sentiment and passion. To one division, we allotted the second and its plain diatonic melody. To the other, the semitone, with the wider intervals, and waves: manifest differences in the vocal means, being thus definitely accommodated to manifest differences between thought and sentiment. On the ground of this reasonable appropriation of different means to a different end, it is conclusive, that the rule of rules,—nowhere, and never forgotten by Nature,—this Rule of Fitness, being unknown in the uses of intonation, must be constantly violated by speakers: that a current melody of thirds, or fifths, or wider waves, must counteract the Final Cause of Nature, in allotting a different vocal expression respectively to sentiment and to thought; confound her intended contradistinctions; prevent the repose of the ear on the unimpassioned diatonic; and wear out its excitability to the emphatic power of wider intervals, when required for occasional purposes of vivid expression.

There is another consideration, to justify the establishment of a system of some kind, if it should not plead for the one which has been offered. When the constituents of expression are described and known, the precision of their use must become an object of attention and criticism with an audience. If there be an admitted rule for their employment, the representation of thought and sentiment, will be more uniform, and therefore more clear and impressive. When we vary and confound the appropriate meaning of the vocal signs, we may come in time, to destroy,—and even with the aid of the verbal sign, must always weaken—the force of expression. If we constantly whine in the chromatic melody, or cry out emphatically in the wider intervals and in the wave, to no purpose of complaint or surprise, we shall in vain seek for sympathy, when the wolf of feeling in reality seizes upon us.

In looking for a Rule of excellence in the art of elocution, we are always referred, as in the other fine arts, to Nature. But nature, when shut out from the clear light of analytic demonstration, is a deceptive pattern; and seems here, as in so many other cases, to be no more than the omniform parent of secta-

rian opinions; for, like Liberty with a patriot, Experience with a physician, Right with a moralist, and Orthodoxy with a bigot, she shows as many faces as there are self-deceiving tongues that take her name in vain. If nature, the deformed instinct of *human* nature, I mean, is to be the canon, it must be, by the single instances she produces: for if her excellencies are scattered throughout the species, it is Art that must collect them. But where is the instance in *this* nature, worthy of imitation? Is it to be found in the drawl of the spiritless? In the snappish stress of the petulent? The short quantity and precipitate time of the frivolous? In the continued diatonic of the saturnine? Or the eternal whine of the unhappy? Is it in the canting drift of the passion-masking hypocrite; or in the efforts of those morbid sensibilities, which live upon exaggeration? Shall we look for it in the daily-changing and mincing affectations of the Fashionable Foolish; or in the thousand contrarieties of National accent, quantity, and intonation, yet each in pride and ignorance, self-aright? Shall we find this nature's paragon, in the chatterings of the great market of life, that hurries through its melody, denies itself the repose of the cadence, and in uproar after rank and power, and bidding for its bargains of office or notoriety, strains itself to its hoarsest note?

These are the individual instances of vocal deformity presented by Nature, with sacrilege so called, and daily suffered to pass without remark, because we are engaged at the moment with other thoughts and designs: and which we perceive only when the voice itself, as a subject of taste, is the exclusive object of reflective and discriminating attention.

But though nature, still holding her regards over the wayward errors of the human voice, may not, under its corruptions, deign to show us a single instance of the fitness and beauty of her laws, she has, as an indication of her means for perfecting the vocal powers of the individual, diffused throughout the species, all the constituents of that perfection. A description of the true character and purpose of these constituents, and the gathering-in of their scattered proprieties and beauties, furnish the full and choicest pattern of Imitable-Nature; which, reduced to an

orderly system of precept and example, constitutes the—Art of Elocution.

The Canon, so called, of statuary in Greece, which represented no singly-existing form, but which was said to contain within the Rule of its Design, all the master-principles of the Art, was the deliberate work of Genius, Time, and careful Experiment on the Eye, in the very method of reflective and discriminating Selection, we here claim for Elocution; and was finished at last, by Polycletus, only after previous ages of successive improvement. If individual nature might be taken as a model in the arts, we should not at this late day be so often obliged to listen to bad readers; nor to hear such clashing opinions, upon those who pass for the best. The productions of taste would have forerun their present needed cultivation; and in reverse of the tedious growth of centuries, would like the garden of Eden, have been ripe at their planting.

The masters in Elocution, not perceiving that the Art of speaking-well is One, in the Fellowship of the Fine Arts, and not drawing from their common fund of abstract principles, the precepts that might be applicable to their own, have sometimes varied their old and imperfect rule of teaching by Imitation, to something like the system of nature, as they think, by requiring their pupil, not to imitate another, but figuratively as it were, to imitate himself. *Imagine yourself*, says the master, *to be delivering the sentiments of an author as if they were your own.*

Now such a direction, in assuming to be a rule for attaining a proper and approved elocution, only requires a pupil to speak as he pleases; that is, as his own particular sentiments prompt him; for by the direction, he is to make the sentiments of the author his own. At best then, the rule would lead a class of a thousand pupils, in seeking a general precept for these adopted sentiments, to discover, that there must be a thousand different precepts; since each must speak by his own. In short, it is an unnecessary direction by an unthinking master. For no one can read well, except he does spontaneously read as if the sentiments were his own; thus showing the superfluity at least of directing him to make the sentiments his own, in order to read

well. And again, the pupil who cannot understand the plain *verbal signs* of another's sentiments, would be very likely to mistake the *vocal signs* of those he might try to make his own. Let us however, suppose,—this rule of Self-Imitation might serve for common-place thoughts, on everyday occasions.

On the other hand, suppose the art of reading to be exerted in representing the utmost force and delicacy of dramatic character, and of imaginative creation by a poet. How will the rule of substitution meet this case? I have more than once seen, on the Stage, the pitiable result of what was designed to be an imitation of nature: an imitation of nature, without a knowledge of her constitution and laws; a constitution, co-eval with the period of human progress into speech.

All the Fine Arts are essentially *Arts*, each the offspring of a noble alliance between Knowledge and Genius: the high accomplishment of the work by the Artist, and the reflective enjoyment of its truth and beauty by the Votary, being purely the result of close observation, extensive comparison, enlightened choice, and harmonized combination of the scattered constituents of propriety, unity, expression, grandeur and grace.

Many of the faults of speakers arise from their being taught by imitation alone. As long as there has been a history of the Stage, so long, Actors have been classed in the school of some predecessor, or some cotemporary master. But inasmuch as there is always one, who by chance or by merit is the Leading Spirit of the 'lustrum,'—for where there are no rules of choice, even five years is a long life for fashionable fame,—it generally happens that his faults may be recognized throughout a crowd of pupils and imitators. From the want of some definite corrective, the bad reading of a Pulpit sometimes infects a whole class of students; who circumscribe the active benefits of their master's solemn instruction, by taking up his sinful elocution.

It may be said—If we establish a system of principles, all readers must be of one school; and this will be equivalent to imitation. There would be one school; a school of acknowledged and permanent precept, with a similarity in its excellence, not in its defects. Many actors who differ from each other in their



faults, yet give occasional short sentences with identical propriety, without exciting a remark on that identity. It is only upon some imitated outrage of utterance, that we hear in a moment the whispered name of a prototype, from twenty parts of a theatre. Serious imitations of distinguished Actors and Speakers, like gay mimickries of them, are generally made on peculiar pronunciation, monotony, unpleasant quality of voice, peculiar forms of melody, whining, false cadence, or no cadence at all, and precipitate and unaccountable transitions.\*

But, enough of argument on this subject. The art of Elocution has never yet, by system or rule, reached that consummation, which in analogy with the abstract delineation of Form, may be called, the Ideal Beauty of Speech. The mere instinct of individuals, has been for each and all, the universal guide; and the best management of the voice has, under so poor a master, far-fallen short of effective means for the highest oral excellence: while the common herd of pretenders afford both shocking and endless examples of deformity and error.

It is not the intention here, to speak of the constitutional defects of the voice. It is difficult, however, to draw a distinc-

\* Strange, indeed! that such faults should be found among distinguished Actors and Speakers. But I write from observation; having heard them all. The celebrated — —, who had a grating and untuneful quality of voice, and whose elocution as I recollect it, was affected and monotonous, in a formal melody of wider intervals and waves, with an occasional minor third in emphatic places, used, after some of the Older Poets, to pronounce, when nobody else did, the plural of *ache*, as two syllables, to the unseasonable merriment of all who heard him. The use of the minor third however, was not peculiar to him, but seems to have been a vocal tradition, still kept up among the English. The Quakers, particularly their women, in public preaching, employ it to an extravagant degree; and, from the incorrigible character of all sectarianism, probably had it in the time of Fox; whose followers may have derived it through the earlier Protestants, from some awkward imitation of chanting, in the Catholic-service. It is not uncommon, in private life, even with women of the higher classes, in England; and very common on the stage. We often hear it in Actors as well as Actresses who come over to us. We had some years ago, one of the latter, whose intonation was almost a melody of minor thirds. As long as she lasted, it was thought very fine; and was imitated by many American theatric Misses. Its character was so remarkable, that it was a subject of mimickry for every shop-girl with a good ear, who heard it.

tion on this subject. Too many of the willful vices of life, through self-delusion, pass for misfortunes: and it can scarcely be made a question, whether the impudent display of even natural failings should not shut out the subject from indulgent commiseration.

There are three points, of the first importance to a speaker: and if deficiencies therein are not to be called misfortunes, we may rank them as great and generic faults. I mean the defects of the Mind, of the Ear, and of Industry.

Speech is intended to be the sign of every variety of thought and feeling. If therefore the mind of a scholar be not raised to that generality of condition, which can assume all the characters of expression, he will in vain aspire to great eminence in the art. If his mind is endued only with the diplomatic virtue of unruffled caution: if it is of that character which compliments its own dulness by calling energy violence, and draws out in reprobation at the vivid language of truth: if all its busy goings are but around the little circle of its own selfish schemes: if it has yet to hear, and never can be convinced, that success in every art is not more indebted to the plans of sagacity, than to the perseverance of passion: if the mind, I repeat it, is of such a cast, its possessor may perhaps by his assiduity, satisfy his own uncircumspect judgment and taste, but he can never reach the highest accomplishments in elocution.

In speaking of the mental requisites for good reading, we must not overlook our frequent neglect to discriminate between Strong feelings, and Delicate ones. The latter make the full and finished Actor; and it is unfortunate for his art, that endowments, which under proper cultivation insure success, are generally united with a modesty that retires from the places and occasions for displaying its merits: while the former in reaching but the coarse energy of the passions, are able to figure on the stage, only as the outrageous Herod, the brazen Beatrice, and the Buffoon.

The mind, with its comprehensive and refined discriminations, must furnish the design of elocution: the ear must watch over the lines and coloring of its expression.

An ability to measure nicely the time, force, and pitch of sounds, is indispensable to the higher excellencies of speech. It is impossible to say how much of the musical ear, properly so called, is the result of cultivation. There is however a wide difference even in the earliest aptitudes of this organ; and though the means of improvement derived from analysis will hereafter increase the proportional number of good readers, and produce something like an equality among them, still the possession of a musical ear must, with other requisites, always give a superiority.

I have more than once in this essay, urged the importance of Industry, the third general means for success. Neglect on this point may be considered as an egregious fault in a speaker: and it certainly is the most culpable. It is here placed on high ground, along with mental susceptibility and delicacy of ear, those essentials which have been designated by the indefinite term 'genius.' In vain will the mind furnish its finest discriminations, or the ear be ready with its measurements, if the tongue should not contribute its persevering industry. By a figure of speech that took a part for the whole of the senses, a happy penalty upon mankind, as it was early written, doomed the taste to be gratified by the sweat of the brow. The ear too, can receive its full measure of delight, only through the long labor of the voice.

The faults of speakers are of endless variety: but if I have told the *whole truth*, they embrace no mode or form of voice, here unnamed. It seems as if nature had assumed, in her adjusted system of the voice, all its available signs. The worldly tongue, with his corrupting habit, in deforming this all-perfect gift, makes no addition to its constituents, but performs his part in human error, by misplacing them. In the present history of the faults of speech, we may therefore pursue something like the order, more than once, given to our subject.

Four of the general heads, under which we considered the Modes of the voice, are *Quality, Time, Force and Pitch*.

*Of Faults in Quality.* This subject is so well known, both in the art and in common criticism, that it is unnecessary to be

particular upon it. Harshness or roughness is one of the disagreeable qualities of the voice. The nasal is still more offensive. Shrillness may rather be called a quality than a state of Pitch. It never has dignity. It seems like a mockery of the voice: and though it is heard remotely, and draws attention, it does it with the attraction of a caricature. The huskiness of aspiration is more apt to be united with the orotund voice. It does not indeed diminish its gravity and sober grandeur, but it affects the fulness and clearness of its vocality.

The falsette occasionally exists as a current quality of the voice. We sometimes hear persons on the stage, in the senate, and in the pulpit, who offend with the falsette only occasionally, by the melody breaking from the natural voice, on a single syllable. Every speaker has a falsette; and the skillful can always guard against its improper use. As a fault, it results either from the narrow compass of the natural voice, or from a defect of ear in the speaker: for not having an accurate perception of his approach to it, he is unable to avoid the evil, by a ready descent of intonation.

The falsette is common in the voices of women. It has with them a plaintive character: and the melody at this high pitch is apt to be monotonous.

*Of Faults in Time.* It is not meant to treat here, of what is called reading too fast or too slow. There is nothing new to be said on this point. But we who speak English are said, by the report of the compilers of Greek and of Latin grammars, to know nothing of quantity, and to have none in our language. That bad readers, and persons who will not learn their own tongue, may know nothing of its quantity, is readily granted; but, that it is an essential part of every language, and the neglect of it a source of many faults in ours, must be admitted by those who know the nature of syllabic time, and the proper use of the voice.

There are two faults in quantity. It may be too long or too short. When sentiments requiring short time, such as gaiety and anger, are expressed by long quantity, it produces the vice of Drawling. This drawling may go through its excessive quan-

tity, either as a wave of the second, or an equal or unequal wave of wider intervals, or as the note of Song.

When deliberate or solemn discourse is hurried over in short syllabic quantity, the fault is no less apparent and offensive. This defect in reading, is by far the most common; and it has been said, more than once, in this essay, because it is well to rouse the English ear to this subject, that the command over time in the pure and equable concrete of speech, is found only in speakers of fervent feeling and long experience. Such persons instinctively acquire the use of extended quantity; as it is through long syllables, most of their earnest expression is effected. It is from ignorance of this fact, that some speakers, neglecting the variety and smoothness of the temporal emphasis, give prominence to important syllables only by the hammering of stress.

*Of Faults in Force.* The misapplication of the degrees of the piano and forte, to the general current of discourse is sufficiently obvious. But in the various forms of syllabic stress, the faults of speech have been less observed, and consequently less avoided.

Many speakers, from a difficulty in commanding the variations in quantity, execute most of their emphasis in the form of force; yet even in this apparently simple effort, they are not free from faults. Some persons, after the manner of the Irish, employ the vanishing stress on all emphatic syllables. This has its meaning in expression, but it is misplaced, except on the occasions formerly pointed out. A want of the sharp and abrupt character of the radical is not an uncommon fault. It occurs generally in the dull and indolent: for nothing shows so clearly, the elastic temper of the voice and mind, as the ability to explode suddenly this initial stress.

It is not my intention to go into a notice of the faults of emphasis, in the common acceptation of the term. They all resolve into a want of true apprehension on the part of the reader. Through ignorance of other constituents of an enlarged and definite elocution, which our present inquiry has taught us to appreciate and to apply, this well known subject of stress-laying

emphasis, has always been of the first importance, in the art of reading; and within the school of imitation, has restrictively assumed the very name of the art itself. 'How admirably she reads,' said a thoughtless critic, of an actress, who, with perhaps a proper emphasis of Force, was nevertheless, deforming her part, by every fault of Time and Intonation. The critic was one of those who having neither knowledge nor docility, deserved neither argument nor correction. Emphasis of stress being almost the only branch of the art in which there is an approach towards a rule of instruction, this single function, by a figure of speech grounded on its solitary importance, is taken, in the limited nomenclature of criticism, for the whole book of the art. Even Mr. Kemble, whose eulogy should have been founded on whatever other merits he may have possessed, made the first stir of his fame, if we have not been misinformed, by a new 'reading,' that is, by a new application of stress, to some words in *Hamlet*.

We have awarded to the emphasis of stress its due, but not its undue degree of consequence: and perhaps it may be hereafter admitted, that much of the contention about certain unimportant points of this stress-laying emphasis, and of pause, has arisen from critics finding very little else of the vast compass of speech, on which they were able to form for themselves a discriminative opinion. When, under a scientific institute of elocution, we shall have more important matters to study, and delight in, we may perhaps find much of this trifling lore of italic notation, now serving to keep up contention in a daily gazette, will be quite overlooked, in the high court of philosophic criticism.\*

\*Some one, of those who like to make business in an art, rather than to do it, has raised a question whether the following lines from *Macbeth*, should be read with a pause at *banners* or at *walls*:

*Mac.* Hang out our banners on the outward walls  
The cry is still, *They come*.

To those whose elocution consists in such riddles, we propose the following from Goldsmith:

A man he was, to all the country dear,  
And passing rich with forty pounds a year.

We may pass by the faults of pronunciation, depending on misplaced accents. Propriety in this matter is set forth in the dictionary, and the errors of speech may be measured by its rules.

It is not within the purpose of this work to notice the faults of speakers, in the pronunciation of the alphabetic elements. Criticism should be modest on this point, till it has the sense or independence to give to the literal symbols of those elements, and to their uses in orthography, more of the appearance of a work of wisdom, than they have ever received in any written language: till the pardonable variety of pronunciation, and the true and natural spelling by the vulgar, have satirized into reformation, that scholastic pen-craft which keeps up the difficulties of orthography for no other purpose, as it would seem, than to pride itself, in the use on a troublesome and awkward system, as a criterion of education.

*Of Faults in Pitch.* Speech has been, especially, one of those subjects, in which we often pronounce upon the right and the wrong, without being able to say why they are so. If we have resolved the obscurity in respect to the proprieties of intonation; it will not be difficult on similar principles, to give some explanation of its faults.

*Of Faults in the Concrete Movement.* I have more than once spoken of that peculiar characteristic of speech, the full opening, the gradual decrease, and the delicate termination of the concrete. Now, as this structure is destroyed by the use both of the vanishing and the thorough stress, it follows that their misplaced application must be regarded as a fault. The vanishing stress, exemplified in the upward jerk of Irish pronunciation, produces a peculiar monotony, when continued throughout discourse: while the thorough stress, if not used for especial emphasis, or designed incivility, is a striking and a vulgar fault. Every one must be familiar with what is called a coarse and

Now let them guess variously, or sharply dispute, upon the question of applying an emphasis on *passing*, or on *rich*; thereby to determine either that the good Village Parson was *passing* or superlatively rich, with his forty pounds; or that he *passed* among his parishioners, as only very well-off in the world.

unmannerly tone. This, as regards the structure of the concrete, was formerly shown, to be the effect of the thorough stress. Some readers seem incapable of carrying on a long quantity through the equable concrete; substituting in place of it, the note of song. The most remarkable instance of this speech-singing, is that of the public preaching of the Friends, to be particularly described among the faults in melody.

*Of Faults in the Semitone.* Who has not heard of whining? It is the misplaced use of the semitone. The semitone is the language of tenderness, petition, complaint, and doubtful supplication: but never of manly confidence, and the authoritative self-reliance of truth. It is this which betrays the sycophant, and even the crafty hypocrite himself. They assume a plaintive persuasion, or a tuneful cant, not merely to imply,—they are prompted by a kind and affectionate spirit, but sometimes because they unconsciously distrust or despise themselves, and are therefore governed by the feeling of weakness or servility: Suspicion should therefore be awake, when the show of truth or benevolence is proffered under this cringing intonation: and in general, whenever the semitone is used for sentiments that do not call for it.

The chromatic melody is more common among women. Actresses are prone to this fault; and it is one of the causes which frequently prevent their assuming the matron-role of tragedy, and the dignified severity of epic reading. They sometimes intercede, threaten, complain, smile, and call the footman, all in the minor third or the semitone. They can vow, and love, and burst into agony in *Belvidera*; but cannot with masculine personation and diatonic energy, ‘chastise with the valor of their tongue,’ and gravely order the scheme of murder in *Lady Macbeth*.

The sentiments signified by the semitone, have been enumerated. Whenever it supplants the proper diatonic melody, it becomes a fault, and begins to be monotonous; for when appropriate it never is so. I once heard the part of Dr. Cantwell, in the *Hypocrite*, played in the chromatic melody throughout. Perhaps it suited the pretensions of the pious villain, but it certainly



was a palling monotony to the ear; and the want of transition, when he threw off the mask, in addressing his patron's wife, was remarkable. He was the righteous knave and the passionate lover, all in the same intonation. On the whole, the effect would have been more agreeable, if an abated, slow, and monotonous drift of the second had prevailed, with the use of the chromatic melody, when required by the sentiment.

*Of Faults in the Second.* The ear has its green as well as the eye; and the interval of the second in current and elegant speech, like the verdure of the earth, is wisely designed, to relieve sensation from the fatiguing stimulus of more vivid impressions. Though the diatonic melody, is the predominating hue of a well composed elocution, is simple and unobtrusive, and thus affords a fine ground for bringing out the contrasted color of more expressive intervals; it does, when continued into the place of this wider intonation, assume a positive character, under the form of a fault.

The most striking instance of a misapplication of the second, is its employment for the sentiments which properly require the semitone. There are persons of such a frigid temperament, or with such inflexible organs, even when the feeling does not appear to be wanting, that they seem incapable, under ordinary motives, of executing the chromatic melody. Pain, or the excitement of their selfish instincts may naturally force them to it. But in them it seems to be so slightly associated with tenderness of feeling, or so much beyond the limit of the will, that the most pathetic passages are given in the comparatively phlegmatic intonation of the diatonic melody. We sometimes see an Actor of such a temperament, on the emergencies of a night, cast to the part of a lover: and may occasionally hear from the pulpit, fervent appeals of the Litany, and humble petitions of extemporary prayer, uttered with an intonation, more appropriate to the task of repeating the multiplication table.

Some persons are so bound to the monotony of the second, for when even this interval is over-used and thus misplaced, it has the effect of monotony, that we are sometimes more indebted to grammatical construction, than to the voice, for a perception of

their interrogations. It is the same too with their emphasis, in those conditional and positive sentences which, for impressive and varied effect, respectively require the rising, and the falling interval of the third, or fifth, or octave.

One of the most important functions of the second, is its agency in the formation of melody. It was shown in the eighth section, that the best effect of the diatonic arrangement is produced by a varied composition of the seven phrases. We have now to learn how far the common practice of readers, deviates from the described, but perhaps as yet only described, perfection of a pure diatonic melody.

*Of Faults in the Melody of Speech.* If the rule laid down in this essay, for constructing an agreeable succession of diatonic phrases, is strictly directed by propriety, and taste, I must by that rule declare, I have never yet heard a speaker with a well arranged, and satisfactory melody. Players spend their time before mirrors, till grace of person is studied into mannerism, and expression of feature distorted into grimace. Emphasis of stress too, is teased in experiment, through every word of a sentence, and tested in authority, by all the traditions of the Green-Room: but who has ever thought of any assignable rules for the successions of syllabic pitch, in a current melody, or imagined therein, the existence of faults!

The *First* fault to be noticed, is the continued use of the monotone, on the same line of radical pitch; the *vanish* of the second or of wider intervals, being properly performed. I do not here mean the drawl of the parish clerk, nor the monotony of the reading-clerk of most public assemblies; for these are sometimes the note of song, and will be spoken-of presently. The unvaried line of radical pitch, now under consideration, is not so glaring as this old conventicle tune, nor has it at all the character of song. If the reader were near me, I would illustrate the nature of this fault. But I can only describe it, as preventing the agreeable effect, arising from the contrast of pitch in the falling ditone; the transition in this case being from a feeble vanish to a full radical, only one tone below, while in the varied ditone-succession, the distance is two tones below the summit of that vanish.

One of the causes of this fault in public speakers, deserves to be noticed here. I spoke of vociferation as a means for imparting vigor and fulness to the voice. But this exercise being on a high pitch, sometimes tends to corrupt the style of Melody. Speakers who address large assemblies, and who have not that clear vocality and distinct articulation which produce the requisite reach of voice, generally attempt to remedy the defect, by rising to the utmost limit of the natural compass; and thus hold their current just below the falsette. For fear of breaking into this, they dare not vary the melody by taking their pitch alternately higher: and a desire to preserve the diffusive effect of shrillness, prevents their descending by radical change. They consequently continue on one monotonous line near the falsette; and thus vitiate their taste by the partial pleas of their own example; restrain their melodical flexibility; and blunt their perception of the variety of movement in a more reduced current of pitch.\*

*Second.* Melody is deformed by a predominance of the phrase of the monotone, together with a full cadence at every pause. This perhaps is only found in the first attempts at reading by children and rustics.

*Third.* By a mingling of the phrases of melody, but with a formal return of the same successions. In this case, the whole discourse is subdivided into sections, resembling each other in the order of pitch. These sections consist of entire sentences, or of their members. And it may here be remarked, that this peculiar habit of the voice and ear, in dividing the melody into sections, as well as in forming accentual and pausal divisions, has a very close connection with the rhetorical character of style. It certainly cannot have escaped observation, that there is a tendency in some persons to give equality to the length of their

\* This cause operates on the enthusiasts of the Pulpit; on many of the speakers, and always on the clerk of the Lower House of the American Congress; where the demands of the space to be filled, and of the echoing uproar to be overcome, exceed the common powers of the voice: but it is most conspicuous in the mouth of the Demagogue, whose own political purposes lead him to address great crowds in the open air.

sentences; and this is in many instances dependent on their elocution. But the niceties of this subject will receive due consideration, at some future time; when we who speak English shall, through observation and independence, take upon us to deny, that the best method for studying our own language, is through the Syntax and Prosody of the Latin and the Greek.

There is no uniform fault in melody among speakers; each one falls into a habit of his own: though it is plain, from the very method of the diatonic construction, there can be no great variety. All Actors, except that very limited first class, and they are not as finished on this point as they may be hereafter, all Actors I say, are prone to this bird-like kind of intonation. They have a short run of melody, which if not forcibly interrupted by some peculiar expression, is constantly recurring. The return forms a kind of melodial measure: and I now call to mind an Actress of great repute, whose intonation was filled with emphasis of thirds, fifths, octaves, and waves; and whose sections of melody could be anticipated, with something like the forerunning of the mind over the rythmus of a common stanza of alternate versification. Those who commit this fault, will have no difficulty in recognizing and correcting it, if desirable, when the mirror of full and exact description is held before them.

The monotonous effect of a repetition of these similar melodial sections, constitutes one of the signs by which the smart apprentices of the pit, and some of their better-dressed peers in the boxes, distinguish the voices of famous Actors, and think they represent their real points of excellence, when they mimick only what is strongly offensive and worthless. In this fault, the recurring structure of the melody might in itself, consist of a proper succession of phrases: but you hear it too often and remember it too well. The whole current in this case, figuratively resembles the old Roman Festoon, which however well composed for insulated tablets, was in abasement of Greek architectural taste, joined in monotonous repetition around the frieze; instead of representing, as a just melody might, the idea of that successive variety in severe simplicity and expressive design, which adorned the metopes of the Parthenon.

*Fourth.* I have known more than one speaker with this fault. Sentences are begun aloud on a high pitch, and ended with a low and almost inaudible voice: and so continued successively throughout a whole discourse: thus producing a monotony, similar to that last described. It would be difficult to find out the meaning of this fault, or to discover such a shadow of apology for it, as many worse offences in life might claim for themselves. One of the persons, addicted to this monstrous piece of affectation, for no natural or conventional motive could ever have suggested it, was, first by himself, we presume, and then by the associates of his long since departed day of popularity, called 'a fine reader.' Such instances of fame may serve to convince us, that with all our blind conceits,—and who among us is without them?—there is no art in which self-imposition is more conspicuous than in that of Elocution. Where there is no acknowledged rule of excellence, every individual, whether cultivated or not, makes his own judgment and taste the standard. Having learned that it is the part of a good reader to represent the sense and sentiment of discourse, and as each in his attempt, does fulfill his *own* conception of an author, he is self-persuaded, he possesses the full power of the art. Hence, one reason why we find so much delusion on this subject. For, reputed 'good readers,' are often not merely negatively deficient; they are often positively bad: and perverse as it may seem, to the overbearing applauses of a majority, I have frequently gone to learn the *faults* of speakers, when called to hear some 'star' of elocution, even though that star was himself a Teacher of the Art. Loud whoops, and yells, seem to have always been the vocal delight of savages; so an exaggerated and consequently striking character of the constituents of speech, is always most agreeable to the uninstructed ear.

*Fifth.* We have learned the manner of changing the pitch from one degree to another, above or below it, in the diatonic melody. Some persons find it difficult to change the radical in this manner. This not only takes from the variety of utterance, but embarrasses a reader in passing from a very high or very low pitch, when he has improperly set out in either. Speakers

sometimes descend so far, as to leave no voice below the line of current melody, to allow an audible execution of the last constituent of the cadence. In this case, they are conscious of the feeble and unsatisfactory effect of their intonation without perceiving the cause of it, and being able to apply the remedy. A knowledge of the proper melodical progression, and of the degrees through which the cadence descends, will enable the reader to avoid the fault here pointed out.

We noticed formerly the circumstance of a reader, with a good ear, having a sort of precursive perception of the falsette, sufficient to enable him to turn from it, when his melody is moving near the summit of his natural voice. The same kind of anticipation of the lowest note, enables such a reader to keep his cadence within the limit of distinct articulation.

*Sixth.* The use of the protracted radical and vanish, instead of the equable concrete, is one of the widest deviations from the characteristic of speech. For a proper diatonic melody, consists of an equable movement through the interval of a second, with an agreeably varied radical change through the same space: the current being occasionally broken by wider equable intervals, and by different forms of stress, as the sentiments may require these additions upon individual words.

Inasmuch as this fault is an error of long quantity, it is not often heard in the hasty pronunciation of common life. I have, however, met with a slight degree of it in a phlegmatic drawler. Public speakers overwrought by excitement, and straining their throats to be heard, I say, straining their throats, instead of *energizing their voices*, are most liable to this error of intonation. Some cases of this fault are connected with a monotonous current melody, and a very defective management of the cadence. I heard it under the form of the protracted radical, along with other heinous offences against good elocution, in one of the public's 'great Actors.' It was most conspicuous in his endeavor to give long quantity to immutable syllables; as in the following words of Macbeth.

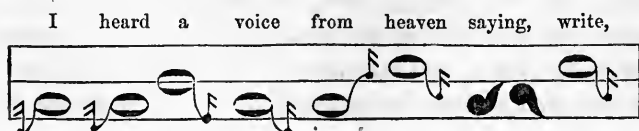
Canst thou not m—inister to a m—ind diseased;  
Pl—uck from the m—emory.

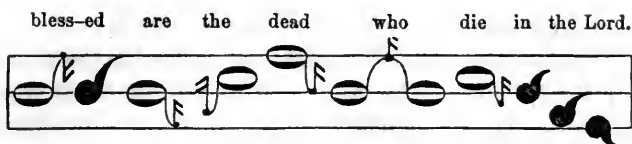
-I have here set a dash after the letters on which he continued the protracted radical, until it suddenly vanished in the termination of the syllable. The Actor's fault was the lapse from a just instinct. He felt obscurely the need of vocal quantity for the purpose of expression; but being one of those who having some animal spirits, with no education, little intellect, and an inverse proportion of vanity, are always talking about themselves, he never once thought of such a thing, as deforming the pronunciation of an immutable syllable, nor of the possibility of leading a subtonic element through the equable concrete: matters that would long ago have been prepared for his instruction, if there had been in the Histrionic art more observation and reflection, with less reliance on the dream of 'Identity,' and the fatal delusion of 'Inborn Genius.'

*Seventh.* The fault of melody we are now about to consider, is somewhat related to the last described misuse of the protracted notes. But it includes some other forms of intonation, proper to song: the whole being confused in such a manner with the equable concrete, as to destroy every design of speech, and to furnish even far beyond Recitative, the ultra example of vocal deformity.

In the history of man, there is nothing more indefinite than descriptions of the voice: but there is reason for believing—this deformed melody is the same as the puritanical whine, affected so generally in religious worship, in England, above two hundred years ago. It has been changed to other faults scarcely less censurable, in the pulpit of the present day. The Society of Friends alone have retained it as a general practice: and it will not be regarded as either idle or invidious, to look into the structure of this most remarkable intonation, by the light of our preceding analysis.

I shall first set down the notation of this melody, and afterwards particularly explain it.





I have spoken of the Minor Third as belonging to the plaintive scale of song. A melody founded on a current of minor thirds, has that peculiar character which forbids its use in speech. Now the above notation is, with a few exceptions, a melody of minor thirds in the note of song; and its unpleasant and monotonous whine is produced by the drift of that interval.

Upon this staff, let the third be minor. Then the first and second syllables are protracted vanishes upon a concrete minor third. *A*, and *voice*, are protracted radicals to a concrete descent of the same interval. *From*, is a protracted radical to the rising interval of a minor third. *Heaven*, is a minor third of the same form with *voice*. The two syllables of *saying*, are equable concretes, respectively, of an upward and downward tone. The rest severally resemble those already described; except *who*, which begins with a protracted radical to a direct wave of the minor third, and terminates in a protracted vanish, on its downward constituent.

In the execution of this melody, there is not only the general effect of a disagreeable and monotonous song, but there are peculiar and striking contrasts, arising from the various changes among these different forms of intonation. The most extraordinary liberties are taken with quantity. The long, however, as necessary for the note of song, predominates. There is here no distinction between immutable, and indefinite syllables: the short are not only prolonged to any extent, as in *write*, but they are divided as in *voice*, which is apportioned to the two parts of its symbol, as if it were *voy iss*. I have introduced the equable concrete among the protracted notes, and have put the cadence into the diatonic form, to exemplify those abrupt and rousing changes of the whole character of intonation, sometimes made at the pauses, and the close of this most fantastic melody. I do not further describe its varieties, in the use of the above



named constituents, together with the tremor, and the wider intervals that may be combined with them. But I have shown enough to furnish a plan for self-examination and amendment.

If those who are accustomed to this melody should ask, why it may not be employed, if by habit agreeable, and revered by association with the occasions of its use? I answer; that, throwing aside taste, as arbitrary, and regarding usefulness alone, it has no fitness in its intended purpose, and does not accomplish the attainable ends of speech. By speech we communicate our thoughts; and in the duties of religion, there are motives and zeal, to do it with the most forcible means of persuasion and argument. So far as the voice is concerned in these duties, its means lie principally in the energy and expression of intonated emphasis. But by the intonation in this remarkable melody, the varying designs of speaking-emphasis, are counteracted by the almost continued impression of a plaintive song; or are crossed in purpose by the unmeaning obtrusion of unexpected changes. How can the sentiments which direct a full-voiced intonation, for the encouraging descriptions of blessedness and glory, be represented by the trembling voice of distress? How can the positive conclusions of truth, and wonder at an almighty power, requiring the downward concrete, be enforced by the shrillness of a perpetual cry? How can we particularize the strong feeling of supplication, by the semitone, if we equally employ it in the threats of vengeance? And with what force can we represent interrogation, if the wider intervals instinctively allotted to it, are so often unmeaningly wasted in the voice?

Whoever regards the words of ordinary song, knows into what confusion emphasis is there thrown. It is still less clear and correct in the kind of melody we are now considering.

I have thus made the strongest representation of this fault. It is sometimes heard in a more moderate degree, especially in the voices of women; consisting of a slight protraction of the vanish, on all the long quantities of discourse.

This singing-melody, as delivered in the public Meeting-house, by men as well as women, is generally of a high or piercing pitch; this being the means of audibility usually employed by persons of uncultivated voice.

*Of Faults in the Cadence.* Speech is particularly liable to faults in the successions of the radical pitch of melody; and of the cadence. Even the best readers do not seem to have accidentally reached an attainable variety, in the execution of the current and close of discourse. But faults in the cadence are the most striking.

We can assign a cause for the frequent failures upon this point.

Whoever closely observes the character of speech, in the common dialogue of life, must perceive that the earnest interests which govern it, the sharp replications and interruptions of argument, and the piercing pitch of mirth and anger exclude, in a great measure, the terminating repose of the cadence. This is particularly the case with children and the ignorant, who having no motive either of action or speech, except interested curiosity and selfish passion, rarely employ any other than the wider and more expressive intervals of intonation. When therefore a person first undertakes to read, with the serious purpose of a dignified elocution, the impassioned habit is too inveterate to be at once laid aside; and a disposition to keep up the colloquial characteristic of speech, extending itself to the place of the cadence, defers for a long time, the ability to give, with propriety and taste, the more composed and the graver intonation of the terminative phrase.

Faults in the execution of the cadence are various. The most remarkable instance within my memory, is that of a clergyman, who in an address of fifteen minutes duration, never once, to my observation, made a cadence; no, not even at his final period. The audience were notified to sit down, by his terminative Amen, not through the proper indication of the close by his voice.

But even those who have the ability to make a cadence are infected by the next fault to be mentioned.

I described ten forms of the cadence. This was done to point out distinctions, critically made by an accurate ear, and in reality executed by those who have flexibility of intonation. For the purposes of instructive rule, we may particularize the Feeble, the Duad, the Triad, and the Prepared cadences. These

are quite sufficient for the ordinary purposes of reading; and vocal skill can always effect an interchangeable variety of them, in the succession of periods. The next fault then consists in a repetition at every pause, of the same kind of cadence, and that generally the full form of the triad. This fault is increased by common punctuation, which often sets a period at places, where the voice should be only suspended by the phrase of the downward ditone. A want of nicety too, in varying the cadence according to the indication of the close, is a very general fault: for there is great clearness given to discourse, by the just discernment, that assigns the less reposing and the feeble cadence, to loose sentences, or doubtful periods, and the full and prepared, to the end of a paragraph or chapter.

I once heard an Actor of high character use, and not unfrequently, what we formerly called a false cadence: that is, a descent of the third by radical change; the second constituent of the Triad being altogether omitted. This false cadence is sometimes made on a wider discrete interval; the voice suddenly falling a fifth or even an octave, if the pitch has been high enough to allow these descents.

Some persons are in the habit of making the cadence in a low and almost inaudible pitch. In this case a want of prospective reach in the ear, prevents a reader from hitting the precise place for his cadence. One who has not this skill, may indeed know, the period-pause is at hand, and that the voice should descend: but being ignorant at what point he ought to begin, under the fear of falling precipitately upon the close, he prepares for it too soon. A downward ditone is first made, and some instinct preventing him from adding the next tone below, by which the cadence would be completed before its time, he adds a monotone, and again tries a downward ditone. In this manner he descends, till with an enfeebled voice, the cadence is made on the three final syllables. The process here described is not indeed continued through many words; most readers would in that case soon exhaust their pitch. Yet this does sometimes happen: for the voice by this shelving course, is at last brought down to a husky quality, and almost to an inaudible pitch.

*Of Faults in the Intonation at Pauses.* Under the preceding head, we described the nature and effect of false intonation, at the final close of a sentence. There are besides, certain sub-pauses within the limits of a sentence, variously dividing it into members or portions, called in our account of rythmus, pausal sections. To the eye, these are separated by the common marks of punctuation, representing the duration of the pause. But the temporal rest alone is not sufficient, in all cases, to prevent misapprehension of the meaning in discourse. The comma and the period denote respectively, the least and the greatest degree of separation: and that is the whole function of the temporal pause. Intonation however, performs an important part at these subdivisions. For the several pausal sections are variously related to each other: and these relations, in the degrees of connection and separation, are shown by the united means of the temporal rest, and the phrases of melody. In the twelfth section, we learned what phrases are proper for thus connecting and separating the subdivided meaning of a sentence. Those who, with the light of our principles, hereafter look into this subject, will perceive the fitness of the appropriation there made; and will moreover be struck by the violations of sense and of the rule of variety, so commonly heard among speakers: some of whom set a rising third or fifth at most of the sub-pauses, and even at the period itself. These improprieties, must necessarily be frequent, from the character of the phrases of melody, and consequently of the manner of applying them being unknown. The reader, I would fain believe, can now foresee the several faults that might occur under this head; for certainly the sense will frequently be obscured, if a falling ditone or tritone should be applied to that pause, where a continuative sense calls for the very reverse of these downward phrases.

*Of Faults in the Third.* The third is properly employed in the moderate forms of interrogation, and in conditional phrases. Some readers however, execute the whole current melody in the rise of this interval. To those who recognize and feel the grave dignity of the diatonic melody, there is a sharpness in this current of the third, that prevents its being the Ground of

speech, and while its improper use as a Drift makes it monotonous, its impressive character weakens by comparison, the emphasis of wider intervals, when required in its course. Although sharper in pitch than the diatonic melody, it wants the force derived from a contrast of higher intervals with the simple second. I have heard persons with this fault try to read Milton, and Shakspeare, and the declaratory parts of the Church-service, and always, as appeared to me, without success. The current of dignified utterance must always consist of the wave of the second, on long quantities. No simple upward concrete can effect it: though the rise of a wide interval may be occasionally employed for emphasis, in the gravest drift of the diatonic wave.

It is a fault in the third, even when the whole current is not made by that interval, to form all the emphases with it. This likewise gives a sharpness and monotony to speech; for one of its proprieties as well as beauties, consists in a variation of emphasis: and we pointed out, in its proper place, the abundant means for this variety.

The substitution of the third for the second, in melody, is principally offensive by its monotony: for the wider intervals, as we learned in the section on drift, will not bear continued repetition.

*Of Faults in the Fifth.* The interval of the fifth is sometimes improperly made the current concrete of melody: the peculiar effect of the intonation being most conspicuous in the emphatic places. It is a less frequent fault than the last, and is more commonly heard in women. Its monotony has a still greater sharpness than that of the third: the whole melody having to a critical ear, the effect of an interrogative sentence.

It is a less remarkable fault when, not the current, but all the emphases of a diatonic melody, are made by the fifth. This too has its sharpness and monotony; and I am sure the reader will be sufficiently guarded against this fault, by keeping in mind the ample resources of the voice, for a varied emphasis.

Those who thus misplace the third, and fifth, are apt to carry them into the cadence: such readers end many of their plain declarative sentences with the characteristic intonation of a question.

I might point out a similar error of place in the Octave: but it is of rare occurrence, and only heard in the piercing treble of women. Some persons cannot ask a question in the subdued and dignified form of the third or fifth, but do it always in the sharp intonation of the octave.

*Of Faults in the Downward Movement.* Faults of the downward concrete, consist in not giving the emphasis of falling intervals with just extent; in their misapplication to exclamatory sentences; and to certain questions that we have shown, require a downward intonation. An improper use of the downward intervals, is sometimes the characteristic of a morose and saturnine temper, in persons who having no comfort within themselves, have no voice of complaisance for others.

*Of Faults in the Discrete Movement.* Of defects in the management of the radical change of the second, in the diatonic melody, we have already spoken. Precipitate falls of the third, fifth, and octave, sometimes occur in the cadence of very bad readers. Others again are unable to make those upward and downward radical transitions, by which accomplished readers produce the most striking effects of emphasis.

*Of Faults in the Wave.* The wave of the second, both in its direct and inverted form, is dignified but plain in its character, and therefore admissible into the diatonic melody as a drift. But it is not so with the waves of wider intervals. They have their proper occasions as solitary emphasis; whereas the continued repetition of them becomes a disgusting fault. The wave, commonly affected by a certain puling class of readers, is the inverted-unequal; the voice descending through the second, and rising through the third, or fifth. This fault is most remarkable in reading metrical composition; arising perhaps, from our familiarity with the union of song and verse, and from an association of the ear, in reading, with the wide and vivid intervals of its tune. Persons who read in this way, give a set melody to their lines; certain parts of each line, as far as the emphatic words permit, having a prominent intonation of the wave.

There is much of every form of the wave in conversation: and the general spirit of daily dialogue often makes it appropriate there. But I have heard the colloquial twirl even exaggerated,

by an Actress of great temporary reputation. Her style consisted of a continual recurrence of identical sections of melody, composed principally of the wider forms of the equal and unequal wave; showing indeed a vocal pertness, and a sort of vivid familiarity, by some called spirit, but wanting the brilliant dignity of execution, due from a performer of High Comedy to the Author.

Some actors are prone to the use of the double wave. They make it the emphasis of every feeling; thereby denoting that they themselves have none. It is an impressive vocal agent, and is therefore with an erroneous idea both of its purpose and place, often introduced to give prominent effect, and variety to melody. It has however, restrictively, its proper occasions: and let it be remembered, there is a sneering petulance in its character, totally inconsistent with dignity.

Nothing is better calculated to show the importance of the plain ground of the diatonic melody, than this abuse of the wave. It includes the effects of faults in the third, and fifth, and consequently gives to discourse the most florid and impressive character. But when such striking intonation is set on every important syllable, how shall we mark emphatic words, except by the utmost excesses in quality, time, or force?\*

\* The distinction, so often referred to in this essay, between the diatonic ground-work of melody, and the occasional expression of wider intervals, judiciously employed upon it, is a great essential of natural, effective, and elegant speech. According to our system, this distinction was an ordination of the voice, to meet the progressive development and demands of thought and feeling. Without regard to it, no one can ever succeed in tragedy, or in any other dignified subject of elocution. For the *diatonic melody alone*, has the character appropriate to awe, solemnity, reverence, and grave deliberation. And although the Art of Speech, in its almost stone-deafness to the loud facts of intonation, has never yet been aware of this distinction; still the purposes of truth and beauty in the voice, have herein never been without a witness. For he who receives the instruction designed in this work, may, by now finding occasional instances of an unconscious use of the diatonic melody, believe, that under a like unconscious use, it must have been heard in every age of cultivated speech. Its rarity in the voices of women, is one cause why so few among them, are able to rise to the dignified intonation of the stage: though a pretty face, and other pretty attractions, may serve them well enough, though not over-well, in Comedy without it. They have so accustomed an undiscerning audience, and so habit-

*Of Faults in Drift.* The purposes both of truth and variety, in the art of Reading-Well, are effected by a delicate regard to the correspondence between sentiment and vocal expression, in individual words; and to the Drift, or continuation of a given

nated themselves, to a puling affectation, which consists in a current melody of the wider intervals and waves, the semitone, and minor third; and are so ignorant or careless of their vocal duty, that they do not perceive, and therefore will not be told, one of the real causes of their frequent failure. As far as the obscurity of histrionic description and criticism allow the inference, it is not improbable that Mrs. Siddons, in the early part of her career, may, to an impressive degree, though all-unconscious of its nature, and its rules, have employed the diatonic melody. An incident related by her biographer, Boaden, will perhaps, if elucidated by our analysis, lead us to this conclusion.

On her first interview with Garrick, Mrs. Siddons, then Miss Kemble, 'repeated some of the speeches of *Jane Shore* before him. Garrick seemed highly pleased with her utterance, and her deportment;' and 'wondered how she had got rid of the *Old song*, and the provincial *Ti-tum-ti*.'

All former criticism on intonation, being, as we may say, unintelligible, we are left to discover, by the light of our analysis, what these terms, *Old Song*, and *Ti-tum-ti* mean. Now, as the construction, and the plain yet peculiar effect of the diatonic melody of speech, is far removed from the construction, and the more vivid effect of song; and as the wave, the wider concrete and discrete intervals, the semitone and minor third, with their impressive intonations, if not song itself, do more nearly resemble it, than the diatonic melody does: and further, as the trisyllabic foot, *Ti-tum-ti*, seems to be a rythmical fancy of the ear, suggested by a sort of regular return of emphatic, but misapplied intervals, such as described in the text, under the present head of faults, of the wave; I cannot avoid thinking that Mrs. Siddons did, at this early period, as I personally remember she did in after life, either in part, or altogether, unconsciously, execute the just diatonic melody: and that Garrick, with not more verbal discrimination of the intonation of speech than his call-boy, had no other means, for describing his perception of its nature and excellence, besides that of giving to a contrasted and strongly offensive style of utterance, the names of *Ti-tum-ti*, and *Song*. I am willing, also to believe, that Garrick himself, without being aware of its nature and principles, may,—though never in perfection, within the pale of such ignorance,—have employed a well marked expression of wider intervals upon the simple ground of a diatonic intonation.

Looking then to the two eminent instances now before us, I would indeed be loth to regard them under that condition, which Guido so satirically assigned to singers, unenlightened by Science; but which, may with truth be assigned, though not unkindly, to many a Roscius, even with all his so called, profound and unwearied study and practice in his art, 'Nam qui facit quod non sapit, definitur bestia.' 'For he who acts without a plan,—Resembles more the brute than man.'



character through one or more sentences : whereas a neglect of this adjustment, will, according to its degree, weaken the impression of speech, or shock the ear and taste of an auditor. Some readers continue one style of voice through every change of thought and passion : others vary the character of the utterance, without adapting it to the demands of sentiment.

We have learned to give the most complete close to a paragraph or chapter, by the prepared cadence. Now certain changes in the structure of melody, formerly described, may be employed to prepare an audience for the *beginning* of a new paragraph or subject. The deficiency of a speaker on this point is a striking fault.

The object most worthy of remark in this place, is the sudden transition from one style of utterance to another, without a corresponding change in the subject. I once heard an Actor set the whole House in a hum of merriment, by making that answer of Jaffier to the conspirators,

Nay — by Heaven I'll do this,

in the curling quaintness of the wave. The sentiments of Jaffier, the solemnity of the juncture, and the purpose of his entrance among the conspirators, are all at variance with the levity, conveyed by this sneering intonation. Severity of resolution is Jaffier's sentiment ; and this calls for the energy of stress, together with the positiveness of a downward emphasis. And it seems to have been a sense of the ludicrous, from a contrast between the seriousness of the sentiment, and the pertness of the player, that caused the merriment in the House. Indeed the case, when considered, conveys an idea of the instinctive perception, and propriety of the Audience, and of the absence of both in the player. They laughed at what was laughable. He could not be serious at what was grave ; and perhaps satisfied himself, that their laughter at the ridiculous, was to him, a complacent tribute of applause.

I have tried in vain to find a term for the extraordinary transitions, sometimes heard on the stage. They belong to the head of the faults of Drift : but we must speak of them as vocal pranks, without a name. I mean to designate, those abrupt changes from

high to low ; from a roar to a whisper ; from quick to slow ; harsh to gentle ; from the diatonic melody to the chromatic ; from the gravity of long quantity, to the levity of sneer, to the quick stress of anger and mirth, or to the rapid mutterings of a madman.

We had here, some years ago, a celebrated foreign player from whom I draw this picture, scarcely caricatured. His imitators, who have already disappeared, called themselves the school of —— ; a blank now to be well filled up, as the school of *Outrage*.

A system of elocution may be defended, on either of two different grounds. The one, that it is a copy from nature : the other, that it does artificially best answer the ends of speech. No apology for such flagitious transitions can be derived from either of these sources. I have seen persons under the highest excitement of passion, and changing from one degree and kind of feeling to another ; but I have never heard anything even distantly like the harlequin-transformations of voice, sometimes applauded on the Stage, except in a paroxysm of womanish hysteria. On the other hand, supposing the practice to be founded on an artificial system, we would make no objection, provided it could accomplish, by conventional agreement, all the expressive purposes of speech. But what reasonable plea can that system urge, which perverts all the beauty and frugality of rule ; which destroys, by its anomaly and abruptness, all the pleasures of anticipation ; and takes from the fine arts, the delight in boundless association, arising from the busy exercise of well-established knowledge.

Where the fault does not arise from blundering ignorance, or from slavish imitation, it is purposely assumed with the view to produce what the small vocabulary of dramatic criticism, calls ‘Effect.’ The Actor being deficient in the means of that truth and variety of expression, which only a knowledge of the resources of the voice, not the practice of the Stage, can afford, tries to help-out his uninstructed Genius by breaking through the even tenor of an appropriate Drift, with some ear-starting stimulus or some unexpected collapse.

We should however do some Actors the justice to believe, that with a proper estimate both of nature and art, they must secretly

disapprove of such things. But how shall we absolve them from the charge of submitting to what they know to be ill-judged applause; and of being 'willing to deceive the people because they will be deceived;' the easy art and resource of weakness, with cunning; and the wretched apology of ambition and knavery. It is the part of elevated intellect to undeceive the world, even by unwelcome truth; to make all men at last bow down; and to be the master of demonstration instead of the slave of popular conceit.

*Faults in the Grouping of Speech.* The Intonation at Pauses denotes the degrees of connection between the succeeding sections of discourse, and between related words, within the limit of each. The Grouping of speech is intended to keep these sections, in a measure, independent of each other; to unite the sense when broken by expletives, or by grammatical inversion; and to bring together, on the ear, separated words, even from different sections. Thus the Temporal rest makes a distinct group of a section by dividing it from others. The Phrases of melody, by the monotone, the rising ditone, and tritone, connect grammatical concords, when separated by intervening constructions. The Abatement groups, as it were, within brackets of the voice, and thus keeps together what is heard under a reduced, or piano form of force. The Flight limits to itself, the sense of what is embraced in a hurried or *presto* utterance. The Emphatic tie groups within the field of hearing,—by means of impressive force,—words and phrases, separated in construction from each other.

Faults in grouping arise from not applying these several forms as their purposes require: and ignorance of their design and appropriate use cannot fail to mar the perspicuity of oral discourse. He who has a full knowledge of the means and efficacy of grouping, will be able, on just principles, to criticise and correct the faults of others.

*Fault of Mimicry.* In a previous page of this section, it was remarked, that imitations of speech, whether made seriously, or for mirth, are generally copies of its faults. I am here to speak

of the effect of Mimicry in corrupting the principles and practice of vocal expression.

Under the prevalent views of the old elocution, this purpose may need explanation. Its creed is, that all who speak with an understanding and feeling of their subject, speak with propriety. Now, nearly all persons speak differently: and we ought to allow—they severally speak their own thoughts and feelings. This belief then carries with it the conclusion, that there is no abstract or universal system, and therefore no unity of design in the expression of speech; but that its uses must be according to the thoughts and feelings of each individual.

It would therefore follow, that mimicry, by amusing itself with the peculiarities of all, so far from being injurious to the powers of speech, must on the contrary, tend to support and improve them. For, by this belief, all being supposed to speak their respective sentiments correctly, the mimic, who can assume the proprieties of each, must possess the faculty of acquiring the excellencies of all. Now we know,—the effects of mimicry depend on contrast; and the contrast in this case, must be made, with some standard in the human voice. But by the condition of the creed, there is no standard but that of individuality: and thus the standard is destroyed by its endless variations. Mimicry then, though able to assume the vocal ability of all, cannot, from the want of a standard, assign a comparative excellence, or superiority: and though it may, by universal imitation, add to its resources and flexibility, it cannot, from the want of this measure of excellence, improve or exalt itself. And as it must necessarily, from the vast amount of worldly falsehood and bad taste, be more frequently employed on vulgarity and exaggeration, than on truth and refinement, its constant tendency must be to error and degradation.

Mimicry in speech, is the exact, or caricatured imitation of its faults. It must therefore be founded on a perverted, or extravagant use of the various forms of Quality, Time, Force, Abruptness and Pitch. Mimicry is the result of the ignorance and error of man, in the uses of his voice. With all his imitations, he cannot turn into ridicule,—except it reminds him of his own

defects of body or mind,—the unviolated law of nature, in the voice of a single inferior animal. In the deformities of his own voice, he is the fit subject of his own contempt. Had the true and expressive system of that voice, been developed and cultivated, there would have been few faults except upon the vulgar tongue; and perhaps no mimicry, worthy of an intelligent smile, in speech. The order of Nature,—with all things aright and true but Man,—has by its fitness and accordance, banished every cause of the Ridiculous from her works: and an elocution that elegantly obeys her laws, cannot to a discerning and respectful ear be mimicked.

Mimicry is not only founded on faults, but it contributes to confirm and to multiply them. It multiplies faults, by confounding those just perceptions, that might discern and prevent, or correct them; and it confirms them in the mimic, by giving to a habit of distortion, the force of second nature in his voice. Mimicry weakens or perverts the powers of expression, by confusing its signs, in representing the same sentiment as differently expressed by different individuals: when in common consistency, these sentiments should always have the same appropriate vocal sign. One cause of our not readily perceiving the true system of speech, is, that the ordained associations of sign and sentiment are with the greater part of mankind, confounded, by the same sentiment being expressed in so many different ways. How much then, must the mimic be at fault, and how much must the whole purpose of his speech be corrupted, by the endless variety and exaggerated degree of false expression, constantly upon his ear? Few mimics are able to rise to the character of dignified utterance: and when they even seriously imitate accomplished speakers, it is always in their accidental defects. Some of the better class of Actors possess the power of mimicry: but as far as I have known them, they have wanted a high refinement and finish, in the truthful representation of thought and passion. And so it ought to be: and so it will be regarded hereafter, if there is any conformity to nature, in our present history.

And here let me not unmindfully say, that if nature had not,

by accident, afforded me the light and the defences of her truth and her principles, I would not have dared, nor even thought, to touch the mantle of renown, that wraps the Histrionic character of the Immortal Garrick. But when I see him, in that Emblematic Portrait of his fame, equally affected to the Comic, and the Tragic Muse; and hear, that he could, both by taste and habit, mask the purer features of his vocal nature, by an exaggerated and distorted mimicry, I grieve to think that my imagination must lose a single ray, from the bright and welcome vision of his Ideal Perfection.

Such from its very nature, must, to a greater or less extent, be the effect of mimicry, even on the finest mould of nature in the unenlightened human voice. How far a full and accurate knowledge and use of all the means, ordained for truth and elegance of expression, with a perfect discrimination between the right and the wrong in speech, may enable a speaker habitually to practice the deformities, without infecting the graces of utterance, must be determined by the opportunities of future experience. At present, it is well to keep the tongue away from the contaminating company of its own unconscious faults. For it is with our voices, as with our moral sense; the habit of doing only right, most effectually preserves us from wrong: and it is no less dangerous, to play with mischief in the one, than to amuse ourselves with mockery in the other.

*Of Monotony of Voice.* This is an old term in elocution: but it is here used with a more extensive signification than formerly. It means, in general, the undue continuation of any function of the voice.

The investigation of this subject may furnish some support to the doctrine of expression, laid down in this essay. For since correct and elegant speech is, in part, effected by the varied succession of the vocal constituents, it will afford no little support to this proposed system, to find,—the violation of its rules, by an exclusive use of certain of these constituents, is productive of the palling impression of monotony.

One can scarcely point out an occasion, on which the simple rise of the second, or the diatonic wave has this effect: for

according to our system, these are properly the most frequent movements in discourse. The employment of the second, in place of another interval, may sometimes produce an error in expression, but we do not call it monotony. The chromatic melody, though a continuation of the impressive interval of the semitone, is not monotonous, if the sentiment is suited to its plaintiveness: but many other constituents, when spread over discourse, offend by this fault. Thus a repeated succession of the same phrases in the current; the same kind of cadence, particularly if it frequently occurs; a melody formed on the third, or fifth; a restriction of emphasis to the third, or fifth, or octave; a constant use of the accent and emphasis of the radical stress, of the vanishing, or the thorough stress, of the tremor, and of the downward wider intervals; too free a use of distant skips in the radical change, both in the current, and the cadence; the wider and unequal waves; with the protracted notes of song, may each become the cause of monotony. In short, it may be here repeated, that all constituents, severally allotted to the rare occasions of emphasis, seem to be protected against the fault of undue repetition, not only by its violating the rules of sense and expression, but by producing at the same time, an offensive monotony.

*Of Ranting in Speech.* This fault consists in the excess of certain functions. These are loudness; violence in the radical and vanishing stresses; and in general, an over-doing of the natural and just expression of a sentiment, when united with unnecessary force.

*Of Affectation in Speech.* This consists in an imbecile perversion of the proper use of articulation and intonation, with a mincing awkwardness, that always attends the actions of personal conceit.

*Of Mouthing in Speech.* This belongs properly to the head of the faults of articulation, or deviations from standard pronunciation; of which it is not my intention to speak particularly.

Mouthing consists in the improper employment of the lips in utterance.

Some of the tonic elements, and one of the subtonics are made by the assistance of the lips. They are *o-we*, *oo-ze*, *ou-r*, and *m*. When these abound, it may, without precaution on the part of the speaker, lead to mouthing. All the other subtonics may be, to a degree, infected with this fault. It slightly infuses the sound of the *o-we* or *oo-ze* into their vocality; for the protrusion of the lips, gives something of this character even to a lingual element. Mouthing may be called a form of affectation.

I might here give a particular description of the voices of Childhood and of Age: for these may be looked upon as faults, when compared with the full-formed, vigorous, and varied utterance of intermediate periods. Our analysis will enable an observant reader to discover their characteristics. He will find the voice of childhood to be high in pitch, monotonous in melody, and defective in cadence; the intonation often chromatic, and highly colored by the wider intervals, and by the wave. He will find old age to be slow, with frequent pauses, feeble radical stress, and tremor.

The faults thus enumerated, are more or less common among those who pass for good, and often the best readers and actors. When instruction shall be derived from the Natural Philosophy of speech, and not from the egotistical conceit of untaught genius, nor from the varying and contradictory examples it pretends to set up for Imitation; the defects and deformities of utterance from these sources, now equally prevalent in the higher and the humble class of readers, will, like the faults of grammar, be confined to the uneducated and the careless.

I have described the faults of speakers under general heads, and in their separate forms. They are combined by bad speakers, into all possible degrees and forms: but the permutations would defy every attempt towards a useful arrangement. The contemplation of the subject is therefore left as a task for the reader.

Should the principles of this work ever prevail, and Speech hereafter become a Liberal and Elegant Art, it may be imagined, — the faults described in this section, as infecting the whole world of elocution, may have so far passed away, that the pic-



ture here exhibited, will seem to have been overdrawn. But when were the excellencies of Art, or Wisdom, or Worth, ever universal or even common? There will always remain in this motly world, posterity enough, of those who now defeat the designs of nature, and mar the mind-directed music and expression of speech, to show to another age, that I may not unfairly have recorded, the almost universal prevalence of this deafness, and deformity, throughout the great family of their vocal ancestry.\*

In describing the faults of readers, and on other occasions in

\* Having endeavored to show, that the history of speech, offered in this essay, is founded in nature, and may thus be considered as furnishing a system for all times, and for all cultivated nations: and having further, shown that faults, being but the misapplication of the constituents of a just and elegant speech, must of necessity, be universally identical, among those who disregard the principles of that just and elegant speech; I have only to add here, as if it might be required, some support to this conclusion.

During my residence at Rome, in the winter of eighteen hundred and forty-six—seven, I was present at an annual exhibition of the scholars of the *Propaganda*. From notes taken, at the time, on the margin of a programme of the exercises, and recording my perception of the character of the elocution, I make the following summary.

There were from fifty to sixty speakers, men and boys; apparently from the age of twelve, to five and twenty; of all colors, visages, and languages; and from countries of all degrees of civilization, between the longitude of eastern China, and that of the Allegheny mountains. Now each and all of these individuals must have had the respective forms of their intonation, and of the other modes of the voice, determined, and so fixed by early habit, in their native country, that they could have undergone no material change in the Roman school. Yet the proprieties of speech, if any, and all its faults, whether in form, degree, or misapplied expression, were the same as those we have enumerated in the English voice. No matter, to what syllabic sound, or structure of language they had been born, there was collectively among them, the same vicious variety in time, force, quality and intonation, as with ourselves; and as with us of the Saxon, Celtic, Gaulish, and Teutonic tongues, one vast predominance of faults. Yet, while closely listening to the right, the wrong, and the peculiar, I heard nothing in form, or even in queerness or exaggeration, that I had not heard before. In short, the destined swarthy wanderer of the *Propaganda*, with his aimless and chaotic efforts in speech, and the accomplished Queens of song from the Conservatorio, with their unconscious desecration, so to speak, of expression in Recitative, are more nearly assimilated, in these vices of intonation, than their difference in complexion and in glory would allow the pride of the Opera to acknowledge.

this essay, I have referred to eminent, as well as to exceptionable examples, in the vocal practice of the Stage. The Actor holds the first and most observed position in the Art of Elocution, and should long have been our best and all-sufficient Master in its School. The Senate, the Pulpit, and the Bar, with the verbal means of argument or persuasion almost exclusively before them, have so earnestly, or artfully pursued these leading interests, that they have not observed, nor indeed wished to observe, how far the cultivated powers of the voice might have assisted the honest or the ambitious purpose of their oratory. But with the Stage, speech is, in itself, the means and the end of Histrionic distinction; for however the Actor may be influenced by the desire of applause, this is supposed to be attainable, only through the expressive powers of his voice. It has therefore been towards the Stage alone, that criticism has shown a disposition, formally to direct its vague and limited rules of vocal propriety and taste. But the Stage has not fulfilled the duties of its position: for though holding the highest place of influential example, and enjoying the immediate rewards of popularity, it has done little more than keep-up the tradition of its *business* and *routine*, and record the personal debut, engagements, retirement, and every sort of anecdote of its renowned Performers; without turning a discriminating ear to their vocal excellence, and thereby affording available instruction, on the means of their success; while its distinguished Performers themselves, through all generations, appear to us in the light of too many others in exalted stations, who have not so much desired to fulfill the trusts of their Stewardship, as to acquire wealth and influence and distinction for themselves.

For this particular state of Histrionic Art, there must be a cause; and as our analysis has enabled us to explain the nature of some faults that universally infect the voice, we may extend our inquiry to the causes, why elocution has not been able to assume an intelligent, systematic, and respected authority on the Stage. Speech is the audible sign of the logical powers of the mind, as well as of its individual ideas; we shall therefore find that the peculiar faults of the Stage arise from a somewhat secta-

rian and mystic character of intellect in the Actor. I therefore devote a few remaining pages to the subject,

*Of the Faults of Stage-Personation.* The most general and influential cause from which many of the faults of the Actor seem to arise, and under which his art has never been progressive, is the delusion, so fatal to a just and practical use of the mind, that his purposes are effected by certain 'innate powers,' or 'spiritual gifts,' far beyond all common influences in the works of men; that so far from following the plain and universal course of thought and action, the expression of his sense and feeling, like the vulgar idea of the creations of the Poet, are the result of a *real* 'phrensy' of thought, of countenance and of the voice.

This mysticism of the school of acting has, as far as I understand it, divided its eminent disciples into two classes. The First has a sort of *dual* mesmeric existence, consisting, at one time, of its common animal attributes of motion, sensation and thought; at another, of the spiritual representation of the language of the poet. In one of these lives, the actor prepares for his part, according to his own conception of it, or to the traditionary rules of the Green Room; and for his scenic relationships to the rest of the Company, goes to Rehearsal, with his everyday feeling, speech, and apparel. This is the personal life of the actor. In the other life he is before the audience, and has entered into a spiritual existence with the poet. Here, all self-perception is lost; he is sensible to nothing, and has only an indescribable idea of the commingling of his own enacting soul, with the sentimental and rhetorical soul of his author; thus entering with him into one co-efficient expression of gesture, countenance and voice. The state of an actor, in thus losing his consciousness in the ideality of the character, is called *Identity*. And as well as I can understand this physical and mental condition, the actor seems to think, move, and speak in a peculiar kind of *Trance*.

The Second Class, though altogether different in its system from that of *Identity*, is no less mystical in its account of itself. But as I do not comprehend the nature of that unthinking and

unfeeling machinery, by which an Actor affects an audience, I shall, in noticing the subject, be obliged to quote the words of the initiated, who pretend to describe it.

I find it has long been a question among Actors and histrionic critics, whether he who excites most feeling in his audience, is necessarily excited and directed by feeling within himself. This Platonic, and therefore disputatious and interminable question, seems so clearly, to have arisen from a belief in the 'Spirituality' of Expression, supported by a determined ignorance of its describable forms in the speaking voice, and of its ordained instrumentality in the purpose of thought and feeling, that I need not show, by our present light of analysis, in what manner it has contributed to prevent a progressive observation of the exact and beautiful co-relation between the mind and the voice. The maxim of Horace, — 'if you wish me to weep, you must yourself first *feel* your woes,' has so far either convinced, or misled his readers, that I should not have here introduced the subject of this confounding question, if I had not met with the following confounding attempt to announce it.

'The actor of an opposite school' says the Autobiography of an Actress, chapter thirteen, 'if he be a thorough artist, is more sure of producing startling effects. He stands unmoved amidst the boisterous seas, the whirlwinds of passion swelling around him. He exercises perfect command over the emotions of the audience; seems to hold their heart-strings in his hands, to play upon their sympathies, as on an instrument; to electrify or subdue his hearers by an effort of volition; but not a pulse in his own frame, beats more rapidly than its wont. His personifications are cut out of marble; they are grand, sublime, but no heart throbs within the life-like sculpture. Such was the school of the great Talma. This absolute power over others, combined with perfect self-command, is pronounced by a certain class of critics, the perfection of dramatic Art.' And then, to show the difference between the actor who draws from the depth of his *identical* soul, and him who only *appears* to do so, we have the following fact. 'I have acted with distinguished tragedians, who after some significant bursts of pathos, which seemed

wrung from the utmost depths of the soul, while the audience were deafening themselves, and us, with their frantic applause, quietly turned to their brethren, with a comical grimace, and a few muttered words of satirical humor, that caused an irresistible burst of laughter.' The reader, if he looks for meaning and precision in language, must say for himself, what all this account of Great Acting means, whether in the school of Identity or of Talma. To me, it conveys not a single definite idea of the kinds, degrees, purposes, and effects of thought and passion, nor of the nature and management of the personal and vocal signs that express them.\*

\* An Actor, or Personator on the Stage, whatever his fictional school may teach, can no more, intellectually and passionately, believe or feel himself to be the character he represents, than he can feel the pain of his friend, or taste the food that gratifies him. If he should in mind,—for he cannot in person,—be, or appear to himself to be another, he must, in mind, cease to be himself: and therefore cannot, in thought and passion, become another, except, if even that is possible, in delirium or a dream. Nor is there the least necessity that he should, in acting, appear to himself to be another, in order to act well. Wicked and foolish as man is in most of his affairs, it would be appalling to think what he might be, if human nature had not been made, in all things and everywhere alike. We are therefore identical with one another; without its being a peculiar effort of genius in a Player to feign himself so. Difference from the rest of the world in observation and thought, which are the charm of life, is rare; but in feeling and passion, which are almost the life itself of man, it is impossible. If by internal motive, or external impression, we are excited into passion, we must show or enact it; in like manner as it is done by others. For though there may be some variation in degree and character, the passion itself is in nature and effect similar in all.

It is not necessary then, to 'enter into' or feel the passion of another; we are already in it, by a similar constitution: and have only to feel and express it as our own, when it is excited within us by sound or sight; whether of the voice of the orator, or the written language of the historian and the poet.

For illustration, let us suppose an Actor to have the education, thought, feeling, and physical means for expression, of the best of his class; and to enact the part of Hamlet, before the Ghost of his Father. He has then in his mind, the *thoughts* of doubt or disbelief, of inquiry, and of the supernatural event before him. The *feelings* that affect and absorb,—not entrance him,—are horror, astonishment, reverence, affection, and revenge. These, either from Nature or from habit, are so at command, 'that a man might play' them, by 'forcing his soul to its *own conceit*,' not into Identity with the conceit or conception of another: for as far as they have been experienced, and no farther, can they be expressed. No one has felt them, in the case before us,

In seeking instruction from others, not only in philosophy, but in the higher poetry, for even this has taught me much of nature, and more of the human mind, I have so accustomed myself to regard the plain foot-prints of traceable description, that my comprehension is often at fault, in the trackless pursuit of a metaphysical meaning; whether in the mischievous visions of Plato, with his 'arithmetic mediums,' and his 'procreations of the soul;' in the equally incomprehensible ravings of his

with the vividness of life, but the supposed, once-existing Hamlet: and therefore the Actor may raise within himself a certain form and degree of those thoughts and feelings, but cannot become identical with Hamlet, even if good acting should require it. He is then only identical, so to speak, with himself, upon the common forms and degrees of his own feeling and thought.

Comparing the term Identity with a plain description of thought and feeling, it would seem to have been made from mistaken and visionary ideas, carelessly formed out of this simple purpose and fact of Stage-Personation:—that the state of mind ascribed to a character by the poet, is through the actor,—a man of like passions with the character,—to be represented by his own thoughts and feelings; either really excited to the exact condition of those of the character, which seems impossible; or *simulated* to an available degree by his self-possessioned effort, and not by his trying to *forget* himself, and in thought and feeling, to become another.

How far, in the case before us, the Actor is to become identical with the Poet, is another subject for consideration: and this leads to the inquiry, how far Shakspeare designed to identify himself in thought and feeling with the thinking and suffering of the once-existing Hamlet. The cases are similar: for as the poet is to the person, so should the actor be to the poet. I have nothing to say here, on what a poet might imagine of himself: for he may have his delusions of Genius, as well as the actor. But when an actor-adopts the costume of his character, together with the language of his thoughts and feelings; and has to move and to speak like him, he might seem to himself to have some slight reason for believing, against his senses, that he is the very character: like Christopher Sly in the Play, who, with so many persuaders towards his delusion, exclaims at last, 'Upon my life, I am a Lord indeed.' But how can the poet find a point of approach to similarity, much less enter into Identity with his character, whether original or adopted, when spreading his imagination, he gradually and line by line, selects from its amplitude: and roaming, in his associations, after everything, returns with a gathered choice of thoughts, characters, manners, imagery, and language: and all this effected in time, and succession, by a Shakspeare, identical with his own classifying power and its taste. What has he, in drawing the character of Hamlet, to do with *contracting* himself into a fixed and momentary identity with such a passing personage as a former Prince of Denmark?

later pupil Jacob Behmen; or in the unassignable ideas of his-  
trionic principles and criticism. But though we may be unable  
to follow the mystic notions of the schools of acting, and to say  
how far they go; it is not so difficult, with a little patience on  
the part of the reader, to inform, or remind him whence they  
are derived.

The Greeks, unfortunately in some things our teachers, re-  
ceived so much of their Philosophical Fiction from Egypt and  
the East, that it is impossible to say, to what extent they invented,  
or how far they only altered and dressed-up the fable: yet it  
is certain, that having adopted the imposition, they afterwards  
blindly went along with it. It was according to the infirm and  
fruitless purposes of the Greek philosophers, that while they  
desired to know, they could not find the way, or would not take  
the pains to learn. Perceiving, what time and labor were neces-  
sary for understanding the frame and laws of nature, by the  
tedious use of the senses, they resolved to accomplish it more  
easily by a mental process. *Assuming* then, from the human  
method of Design and Construction, that the world was made  
from an ideal design, or what they called a Pattern-Form of  
that world, previously existing in the mind of the Creator;  
and that the mind of man, being made in the image of the  
Creative-Mind, was thus a humble finite offspring of its all-  
glorious infinity: And further, *observing*,—for they did add a  
useless mite of experience to their fictions,—really *observing*, I  
say, the human mind to be capable of unlimited improvement,  
they thereupon fancied, that in abstracting itself from the con-  
taminating company of the senses, as well as from all other  
disturbing influences of this mortal life, it might, by a long and  
contemplative exercise of its own powers on its uncorrupted *self*,  
—hopefully ascend towards the Creative Mind, and reach at  
last, its Parent-state of intellectual perfection, and immortality:  
that the mind thus purified, returning to its omniscient Father,  
and being made partaker of his knowledge, might come at last,  
to behold the pattern-forms of creation, and by access to the  
constructive designs, be able to comprehend the plan, the pur-  
pose and the workmanship of all things. This process of

Contemplation, one of Plato's, so called, sublime ideas, was a product, and part of the essence of what the Greeks termed the First Philosophy: now indeed to us, first and greatest in pretension, but last and least, in usefulness and truth; and which, if not originally contrived to impose on ignorance, did subsequently pervert the mind to that state of theoretic credulity, by which it still imposes on itself.

It was this, together with other distracting imaginations of the First Philosophy, that so early and so fatally confused and corrupted the now, alas! irrestorable simplicity of the Christian Religion; a religion intended by its Author to be practically a general moral blessing; and—in discarding the quarrelsome verbosity of the Grecian School,—to embrace an uncontentious Logic, with its decisive meaning of *Yea* or *Nay*, for those who have 'ears to hear' unworried truth: not a religion of Platonic figments, and Aristotelian quibbles, for those who pluck out their eyes, and deafen their ears to the *unarguing* brevity of those two short verdict-words of Belief or Denial; and who by rejecting this unsophistic, this all-sufficient, this conclusive and this peaceful Logic of the Original Christianity, have given themselves up, universally and world-without-end to wrangle and to hate.

It was this that withdrew the Platonic Pietist from the visible world, to contemplate with inward but with filmy eyes, his own fanatic selfishness; thereby to raise himself to a communion with angels and saints, at the right hand of his maker; and to proclaim, with audacious triumph, his accomplished Beatitude. This, that led the Hermit and the Monk to Platonic war against the senses; to retreat to the savage wilderness, and the Cell, before the overpowering civilization of their truth; and to seek a refuge at last, by trying to *think*, and to mortify themselves into Heaven. The Greeks began their philosophical but foolish purpose, with only disregarding the *Logic of the Senses*. The religious Anchorite, following up his Platonic creed, ended with the Impious attempt to thwart the purpose of his God, in ordaining its supremacy.

It is the idea of this irreligious sundering of heaven from the



universe of sensible things, that 'God has joined together,' which still haunts the narrow-minded Bigot; who under the venerable authority of his Pagan philosophy, continues to separate the senses from contemplation: but which, in the fulness of wisdom, and of works, the beneficent Bacon, in mental saviourship, has taught us to reunite. It is this contemplation, still uncontrolled by sense, and thus falling into visions, that enables every new Sectarian Leader, to imagine his own way to the will of his maker, and to bring back from his own egotistical invention, another, and still another message of grace; and thus to overfill the world with discord and with dreams.

It is a modification of this system, that makes the Physician, of Every School, pretend to see with his mind's eye, and that a blind one, those fictions of invisible causation, in the human body, which produce the infinite succession of quarrelsome speculations, the ever-varied Nomenclature, and the never-satisfying Practice of his Dogmatic Art; yet so inseparable from the weakness and indecision, always co-existent in the mind with fictional and fashionable changes in opinion.

It is to the universality of this vice of thinking and believing without the Mastership of the senses, that, according to our ignorance, or our ill use of knowledge, we have the whole book of Platonic Spiritualism still before us; whether in the dates and postponements of Millennial Prophets; in raising Phantoms of the dead; or in the Epicurean doctrine of atoms, revived in modern chemistry, with no other prospect than that of giving way in time, to some new supposition.

And finally, it is this Vice that must explain the idealism of the Tragedian, in his attempt to describe his own conception of his characters, and of himself.

If there is *no* reason for a work,—reason being here, only the adaptation of means to an end,—there can be neither beginning nor end to the work; and if there are not *good* reasons, there can be no excellence. Nature certainly has the best reasons for her work, and although she never tells them, except through her spontaneous actions, or through solicited and experimental signs, she does not always prevent our finding

them out. An Actor may have very good reasons for all his ends, and some efficacious system for self-instruction; but as he never has satisfactorily told them, we must, as in the case of nature, be contented, if he does not prevent our efforts to ascertain them. Without therefore positively asserting,—he has no means of instructing himself, or of being instructed, beyond his common school of Imitation, we may, if unable to discover his reasons or principles, particularly on the subject of the voice, be allowed to state our view of the causes why, with an exception of some local routine, and the business of the stage, he has none, above the instincts of gesture, countenance, and voice, common to him and the rest of his company. One important general cause of this mediocrity, is the too frequent absence, from a public audience, of those watchful masters, Knowledge and Taste; masters who make greatness, wherever they rule, because they will have nothing else; and who in passing judgment on the faults and merits of an actor, teach him at the same time, to know himself. We will however endeavor to show particularly, not only why he has not a deep and thorough knowledge of very important requisites in his art, but also, why the circumstances which affect him, render it almost necessary that it should be so.

In the First place then, the vocation itself of an actor is apt to over-occupy, and therefore to thwart his mind, with memorial efforts upon words; and with a perpetual and varied succession of thoughts and sentiments, strongly excited for the moment, but too fugitive to become consciously familiar, or directly useful in the higher designs of expression: and therefore not calculated to lead his purpose or inquiry, beyond the common topics of his art.

Second. The whole mind of an Actor, with all its sensibilities, is involved in the disturbing interest of his success. His success is measured by public applause, and public applause, in any case, does not always help the mind, even on the subject of its ambition; but is apt to weaken its power, and prevent its advancement in everything else.

Third. The actor, by that necessary law of a wholesome and

a happy life, which directs us all to some physical or intellectual industry, goes to the stage, in nearly every instance, as a means of support; allured in the unreflective period of youth, by a dream of prospects and hope, rather than by a view of the influential realities and important consequences of his choice; and beset by an early and restless ambition to be known, necessarily most urgent with him who, while he is unknown to others, will, very probably be unknown to himself; of a temperament, not always sedate and steady, nor extended or permanent enough in its purposes, to form the habit of looking into things as they are, and of fairly estimating the difficulties of a task. 'Oh, I never think so nicely as that,' said an actress,—whom the populace of two Hemispheres had, for awhile, bewildered by the whole nomenclature of eulogy,—to one, who remarked that singing might be as articulate as speech.

Now, as it is much easier, gradually to change a vague perception into positive error, than to work-up strict and comprehensive observation into truth, it is almost conclusive, that minds born, or fashioned by circumstances, to the condition we have just described, would turn from the labor of cultivating the united powers of observation and thought, to the amusement of indulging a fancy, and thus become a prey to the sophistry of Platonic fiction, or as it is now called, 'Ideality' or Transcendental thought. And such appears to be the state of mind, as far as they have explained it, of that class of actors, who surrounding themselves with visions of enthusiastic feeling, perform their part by the mystic means of Identity.

I can say nothing of the nature or origin of the other Class, that electrifies its hearers, by 'volition,' whose 'grand and sublime personations are cut out of marble:' and though without a 'heart-throb of its own within its life-like sculpture,' yet stirs up its audience, to 'deafening' themselves with their frantic applause. Its power is indeed wonderful, but its ways, means, nature and effect, are entirely beyond my understanding: for to me, the preceding account of the two classes of actors, and of their different styles, taken from their own dreams about themselves, contains not one assignable image in description, not one

useful word of instruction, and nothing but words, in the purposes of histrionic criticism. Supposing then, the difficulty or impossibility of our comprehending the above description of the two great classes of Acting, to be as strict a consequence of its obscurity, as if it was designed to be unintelligible: how are we to disenchant their Actors of the magical, not to say miraculous power of being unconsciously incomprehensible, with which the 'Genius of the Lamp' of innate and self-sufficient light has seemed to endow them? Simply by removing their hallucinations about 'Identity' and 'Inspiration;' by inviting them down from 'the realms of cloud-land, where they dwell with the ideal creations of the poet;' and by teaching them so clearly the signs of thought, and feeling, that whatever is truly described from their own thoughts and feelings, if representable by by countenance, gesture, and voice, will be distinctly conveyed to others.

Since then the Observative Philosophy,—the Real Author of this work, under my humble name,—has for the benefit of the Actor, furnished the materials for a better condition of his art, let the Actor listen for a moment, to the Observative Philosophy.

All that has been gropingly sought through the spirituality of Plato, and the *Actor-ism* of the Stage, may be thus set down in the clear Baconian Logic of the Senses. An actor, in his personifications, is not a 'disembodied being of cloud-land' 'kindled by Promethean fire' and 'taking the audience by storm;' with 'an upward gaze,' and in contempt of sensible things, 'treading external circumstances beneath his feet.' He is, though he may not admit our classification, like the rest of us, an earthly animal, of flesh and blood; with the means of moving, thinking, feeling, and speaking; which he is visibly and audibly to use with intelligence and taste. The thoughts he is to deliver, are set down in his part, and are plainly communicable, by grammatical and appropriate speech. The sentiments or passions he has to express, are declared or implied in the words of his author. These sentiments, at least all that can, and ought to be represented, are common to mankind, and are therefore readily excited in an audience, by their well known sensible signs.

The actor being thus kept down to the level of humanity, on the points of thought and feeling; the Baconian method of working out truth, by observation, proceeds to the manner of expressing them. This is shown in the person, the countenance, and the voice.

Spiritualism has never gone so far, as to assume the mystical direction of personal Gesture. The exalted, the downcast, the averted, the assenting and dissenting head: the hasty, the dignified, and the starting step, the fixed, and the supposive foot: with the chironomy of the arm, in its unnumbered meanings, are all, in their consonance of character and expression with the countenance, and the voice, no more than obvious muscular movements, taught by nature and experience, and exercised with propriety and taste.

In the countenance, the Baconian eye of observation sees nothing in character and expression, but physical form and movement, together with the smooth and the wrinkled, the white and the red; all so plainly associated with their respective thought and passion, that your dog, happily freed from Platonic fancies, in a moment understands them in your face. But here the actor begins to raise his 'Perturbing Spirit;' and not contented with nature's own physical sufficiency for his sentimental wants, and which, if left to itself, would accomplish all his face is fit for, only forces it to the distortion of 'electrifying looks,' by 'throwing his soul' into his eyes, and nose, and mouth, and brow; and perhaps, in violence to the just expression of well-closed lips, even into the grinning of his very teeth.

And what does the Baconian observer find in the Actor's voice? He hears that some of his words are of longer quantity than others; some more forcibly pronounced; some are harsh, others smooth; some acute, others grave: in short he hears, not in his *soul's ear*, but physically hears, the Modes of quality, force, time, abruptness and pitch, with their various forms, degrees, and practical distinctions, detailed throughout this work; by one, who though perhaps estimated but as a pupil of a lower Form, in the Baconian school, is yet happy in its present, and looks with hopeful patience to its future tasks. But with

all these phenomena *within hearing*, and only unrecognized because *unnamed*, the Platonic Thinker, seeking something above vulgar sensation, has by imaginary 'movements of the spirit' and figments of 'occult causes,' not only prevented his own spontaneous perception of the vocal phenomena, but worse still, has so far contributed to obtund,—as fictional habits generally do—both sense and intellect, as not to let him listen, much less attempt to understand, when told by others,—the Expression of Speech is only one part of measurable and describable physical nature.

Upon all that has been said, perhaps some of those who would degrade the Fine Art of Acting, to a level with the visionary psychology of our poetic Young Ladies, may ask if we have not given a too prosaic, or 'matter of fact,' account of the material and formal causes of this art? What is to become of the actor's grandeur, pathos and grace, if they are to be deduced from physical, and not from spiritual causes? We answer, that with those sentiments within him, the proper use, whether from nature or education, of the physical means for vocal and personal expression, will, under our observative system, display those sentiments with more uniformity, and consequently with more force: for the expression not depending on the individual caprice of visionary personations, will have a more invariable character, and therefore be more clearly and generally understood. To me however, the reason is not apparent why the soul of poetry, under the fancies of Identity, should be brought into Stage-Personation, more than into any other art. Why should not the Sculptor, Painter and Architect, when they studiously, and choicely complete their designs, and then practically execute them with propriety and taste, claim to have this mysterious light of poetical inspiration? We once heard of a Frenchman, who never could have made a certain miniature shoe, but in 'a moment of enthusiasm.' And it has long been a by-word of the concentrative influence of a Sheffield work-shop, that a button-maker, as a 'glaring instance' of *Identity*, does in time become a very Button. And such notions are no less unintelligible of an Actor than of him.

The Fine Arts are reputed to be sisters; and they are of one family, so far as they draw their being from one source of knowledge and of principles, in the mind: but any attempt to wed two of them into one, would be quite new and strange to nature, and a very odd idea among themselves. Somebody once made a doubtful metaphor, in calling Dancing, the 'poetry of motion.' It wants just as much, the clear picturing of a true and consistent trope, while it is altogether out of place, in serious discourse, to speak of the Poetry of the Stage. It has had too, the effect on unthinking Actors, and on Critics who should think, to turn their attention, from the assignable merits of the art, by confusing that attention with the mysticism of its present condition; and to encourage the weak-minded, to gossip with others, as well as to enter into their own reveries, about the 'magical and dreamy influence of passion.' If poetry, flimsy, spirit-woven poetry I mean, belongs to the Action of the Stage, then with the reciprocity of a metaphor, we might say—the Action of the stage belongs to poetical soaring, even in its transcendental flights; which is absurd.

Let me ask one question of the dramatic mystagogue, whether critic or actor; for if not of one party, they would soon go their way from each other. Whence does the poet, yes emphatically for this case, the Poet,—who being a participant-spirit in stage Identity, should in his own art be a bright example,—whence does he draw the thoughts and sentiments, with their grandeur, pathos, and grace, that the actor in his cloud of idealism, has only at second hand, to express? Ask the Homers, the Virgils, the Shakspeare, the Milton, the Thomsons, the Popes, and the Cowpers, in their various schools: and from their unmythified delineation of nature and of life, their analogies, all drawn at last, from that physical nature alone, not poetically sung, but clearly spoken to the ear in vivid representation of the objects of every other sense, and learn how they have become to us,—through the recognized exactness of their bright and exalted pictures,—the Baconian philosophers of fiction, and the great 'Secretaries' of nature and art; recording with illuminated faithfulness, the history of existing, and of

possible, but not of pretending truths. They copied, each in his own hand, what was, and what had been: and set down even what might be, with the clearness of a waking and a written thought. Let then the infatuated aspirant of Stage-Personification, who thinks we have been too prosaic about his Genius, learn through his poetic Masters, from whom he must draw the whole—or it would only be the pantomimic—soul of his enacting, how they performed their parts of grandeur, pathos, and grace, through all the breadth and depth of passion: without any *real* 'nightly visits of the muse;' with no 'extacies' of the Delphian Tripod; no 'stirring the waters of the soul' to a state of poetic Identity; but on a humble seat perhaps, and without enchantment, drawing their 'goodly thoughts' and natural sentiments, from life and books, and things unwritten; with the privilege of exalting the *realities* of nature to perfectional degrees of the beautiful, and the sublime.

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HERE I finish the history of the speaking voice. I have therein, as the reader may perceive, pretended to record no anecdotal wonders: no magnifying traditions of how far Whitfield could be heard: no prodigies of earliest infant speech: no ultra case of a stammerer, who could not be even heard at all: no echo past counting; nor ventriloquism past belief. I have paid more respect to the reader, than to invite him on to serious knowledge, by the detail of wonderful and 'startling' facts; but have endeavored to set before him, an instructive story from nature; whose wisdom being the highest of all generalities, is, if it admits the term, a single wonder, uncomparad.

It has been my design throughout this work to subject nature to a studious examination; and by the simple but sufficient rule of the senses, to unfold her supposed mysteries with philosophic precision. How far this has been accomplished, the intelligent reader must determine: with that allowance for minor errors, which the historian of nature has perhaps, in an arduous task like this, a right to claim, and which the liberal and reflective critic, who may have been told of the inscrutable intonations of speech, will not refuse.



Those to whom the subject of Elocution, in its higher meaning, is new, will receive this history without prejudice; and though they may not have occasion for its practical rules, will still admire the beautiful economy of nature, in the structure of speech. Those who have spent a life of labor, by the little light, as yet set up in the art, and who are too proud or dull to take on a new mind, with the advancement of knowledge, will at least learn from this essay, the deficiencies of the old scheme of instruction, even though they may not admit that these deficiencies are here supplied. If the development now offered, were a mere addition to the art, persons of this last class might be able to discover traces of their former opinions, and thereby have some reason for admitting it. But finding here, the history of what may seem to be a new creation, they may reject it altogether, because they cannot recognize the definitions, divisions, rules, and illustrations of their familiar school-books of elocution.

However Philosophy and Taste may admire the Wisdom and Beauty in the Natural system of the voice, which we have endeavored to describe, it is to be regarded as a curiosity only, if it does not lead to some Practical application. I have therefore endeavored, on the unalterable foundation of our physiological history, to establish a system of directive principles, and of elementary instruction.

If we draw an inference from prevalent opinions, we must believe, the varying styles of a good elocution are endless; for every one with self-satisfaction thinks he reads well, and yet all read differently. There is however, under a varied application of just principles, but one style of reading-well: and we now have our warrant from a knowledge of the voice, to show, that nature herself, and not the usage of the school, will furnish in every case, the effective principles of that only style.

Without some acknowledged principles in Elocution, there can be none of that fellowship in method which so powerfully assists in the advancement of an art. Although nature may have ordained certain sounds as signs of thought and feeling, yet differences in practice tend to confound her purposes and weaken her authority. If some uniform system of the voice be insti-

tuted, similarity of knowledge will insure greater accuracy in the use of its signs; for intonations, like words, will have more precision and force, when not varied from their fixed and appropriate meaning.

In collecting and framing the precepts of Elocution, I have taken into view both the strength and beauty of expression. The system represents a corrected and dignified method of the voice, under that form of severe but efficacious simplicity, which is not at first alluring to him who is unaccustomed to regard the exalted purpose, and the enduring effect of the arts. The art of reading, thus established, will be found to possess an excellence, which must grow into sure and irreversible favor, whenever it receives the studious attention, that raises the pursuits of the wise above those of the vulgar. I might, from another art, relate the story of the great painter, who with his mind filled with anticipative reflections on the merits of Raffaele, was disappointed at his first sight of the walls of the Vatican, and disconsolate after his last.

The florid style of elocution, consisting of a melody formed upon other and more expressive intervals than those of the diatonic, is a natural result of the sway of imagination and passion that prevails with the child and the savage. The senseless excitability of ignorance which delights in the florid manner of speech, demands a perpetual change in it; and capricious alteration takes the place of enduring improvement. The system of plain diatonic melody, with the occasional contrast of expressive intervals, for which, as the Advocate of Nature, I would plead, has in the charm of its simplicity, an impressive influence on the educated mind, which the studious use of observation and reflection in an art, always produces.

If this scheme of Elocution should, on the grounds of propriety or taste, be objectionable, let another be formed by him who is better qualified for the task. Only, let a system be formed. And while in other arts, we can turn to an 'Apollo,' a 'Parthenon,' and a 'Transfiguration'; to the Rules of the Oratorio, the Landscape of Whately, and of Price, the 'Institutes' of Quintilian, and the Precepts of Horace and of Pope,—let

Elocution be able hereafter, not only to bring forward the name of a Roscius, a Garrick, a Siddons, and a Booth, but let it at the same time, lay-up in the Cabinet of the arts, a history of the available ways and means of their vocal superiority. In short, let the art of speaking-well be invested, through its descriptive method, with that corporate capacity, by the preservative succession of which, the influence of its highest masters shall never die.

The true spirit of fellowship among the votaries of the arts, and the bad temper of disagreement, turns so entirely on their harmony in opinion, that whoever has examined this subject would, for social sympathy if not for taste, prefer a system which even deviates from the line of nature,—but is still a well-ordered and consistent system,—as a substitute for the varying and contradictory rules, constantly suggested by the ever-changing authority, in individual cases, of what may be called untaught or natural speech.

The philologist, in the study and collation of languages, estimates those which have received their systematic form from the arbitrary institutions of grammar and prosody, above those which spring naturally from the wants and passions of an uncultivated people.

Where shall we find the natural prototype of that elegant and precise science of Heraldry, which makes the enthusiast, over his armorial ensigns, delight in the purely invented system of the Escutcheon and its Charges, and read their artificial but methodic disposition, by the brief and luminous rules of Blazonry?

What book of Botany can designate that leaf and stem, which form the floral volute, the symmetric lotus, the acanthus scroll, the varied cup, the indented leafing, and the delicate tracery, that constitute the beautiful and endless combination of ornament, in Greek and Roman Ideal Foliage.

These three subjects are all the conventional, but systematic creations of art; and it would seem that objects of intellectual as well as of physical taste are often more satisfactory, when enjoyed through acquired appetite and approbation: and we

know that what is called acquired appetite, is always governed by the influence of some habitual principles, however arbitrary these principles may be.

Without a system of rules, either natural or conventional, I am at a loss to know on what criticism in Elocution is to be founded. Its rules have too frequently been drawn from the very instances which are the subject of investigation. Garrick is to be tried; and by the Common Law, for *there is no Statute here*, the former case of Garrick is the rule of judgment. Happy for an art, when such authority can be cited! But what is to be said when presumption pushes itself into the front ranks of elocution, and thoughtless friends undertake to support it? The fraud must go on, till presumption quarrels, as often happens, with its own friends or with itself, and thus dissolves the spell of its fictitious character and merits.

The preceding history develops many principles of instruction and criticism, and makes some effort towards their application. Pronunciation, pause, and emphasis are the only points of elocution which have been reduced to the precision of particulars: and on these only have critics been able to show anything like definite censure or applause. By directing their inquiry to the details of Intonation, they will learn how far emphasis depends upon it: and when a perception of its universal influence in speech is awakened by definite explanation, and nomenclature, they will then first perceive how the comprehensive designs of emphasis, in its fullest purpose of thought and sentiment, may be marred by defects in the delicate schemes of melody, and intonated expression.

Look at a formal review of dramatic performance; you will find in it, words enough, and very good grammar. You cannot however, avoid observing a strong disposition on the part of the writer, to say something, when he has nothing to say: hence after exhausting a parrot-vocabulary of unmeaning terms, generally misapplied, and always mawkish to a delicate taste, such as 'chasteness,' 'by-play,' 'undertone,' 'freshness,' 'harmony,' 'effect,' and '*keeping*.' I say, after hurrying over these indefinites, the writer soon makes his way to surer ground, in noting

the number and dress of the audience, the comfort of the seats in the orchestra, with thanks to the manager, for recent alterations in the rules of the house, the habit of slamming doors, and the noise of iron-shod boots: the whole accompanied with copious extracts from some of Shakspeare's best-known scenes, and perhaps a reprint of one of Cumberland's criticisms.

The preceding essay furnishes principles and definite terms, by which the specific merits and defects of an actor or a speaker may be distinctly represented; by which the indescribable mysteries of speech, as they are called, may be intelligibly told to other ages than those that hear them; by which arrogance and imposture in this art, may be wrested from their hold on the better part of mankind, and their corrupting influence left undisturbed over that great majority, that is always ready to support the small, and too often the greater frauds of life, and that, in its way, does receive a sort of pleasure from the changing pictures of its credulity.

The same acute and comprehensive observation which makes an interpreter of nature, makes a prophet in the arts. He can tell us, that in the future history of elocution, as it now is with song, the masters of its Practice must always be masters of the Science: that they will, with the confident aim of principles, address themselves to the elect of intelligence and taste, by whom their merits will be rated and their authority fixed. And if in acquiring fame or fortune by their voice, they should receive assistance from this essay, I shall be contented to think it may be even a humble contribution to the means, by which the works of *Æsthetic Art* have in all ages, delighted the intelligent and educated portion of mankind.

Finally, I would recommend this analysis, and the practical inference which may be drawn from it, to those who declare with contradistinguishing ascription, that elocution cannot be taught, but must be the work of genius alone. Such persons look upon the powers of the mind, as a kind of sleight: the ways and means of which are unknown and immeasurable. But genius as it appears from its productions, is only an aptitude for that intelligent, and exclusive attention which perceives and

accomplishes more than is done without it ; and therefore in its purpose and uses is not altogether removed beyond the reach of rules : though in its course of instruction, genius is oftenest the pupil of itself.

Let those who are deluded by this vulgar notion of genius, turn themselves from mystics, who wrap up only to misrepresent the simple agency of the mind, and who cannot define an attribute which through their own veil they do not comprehend ; let them look to the great Sachems of mankind, the far-seeing Chiefs of Thought, and learn from the real possessors of it, how much of its manner may be described. They will tell us that genius, in its high meaning is always enthusiastic : always characterized by passionate but steady perseverance ; by the love of an object in its means as well as its end ; by that unshaken confidence in its own powers, which converts the evils of discouragement into the benefits of success ; which cares not to be alone, and is too much engrossed with its own truths, to be disturbed by the opinions of others : with a disentangling spirit, to see things as they might be ; and an economy of purpose to execute them as they ought to be ; soaring above that musty policy which, in its wary tact of the expedient, would with a world-serving quietude preserve them always as they are : having the power to accomplish great and useful works, only because it wastes no time on small and selfish ones ; and passing a life of warfare in detecting the impostures and follies of its own age, that the next, like the celebrated response by the Oracle of Delphi, may pronounce it the chief in wisdom and in virtue.

A

**BRIEF ANALYSIS**  
**OF**  
**SONG AND RECITATIVE.**



WHEN the phenomena of Speech, Song and Recitative, are regarded independently of verbal distinctions, they display a nearer resemblance than is discoverable by a general view of their effects and names. It is the duty of philosophy to look into the real existences of things; to break down many of those lines of separation which the poor conveniences of classification have established; and to exhibit, as far as available with finite resources, that clear and comprehensive picture of nature, surveyed at once and always, by the infinite discernment of her own self-present, and self-percipient eye.

To the common ear, speech and song are totally different. Let us examine their relationships by a comparison of their several constituents.

In taking up this subject, I have no new vocal function to describe. Song and Recitative are only certain combinations of the five modes of sound and their forms, enumerated in the preceding history of speech. It is my design to point out the man-

ner of these combinations; in order to complete the survey of vocal science; and—if the natural and expressive use of the voice does at all admit the Pretensions of Recitative,—to show the relationship between its three leading divisions.

## OF SONG.

THE art of Vocal Music has long been studiously cultivated; and although it has never yet received a full elementary analysis, either of its structure or its effects, its investigations have accumulated a mass of observation, and framed a body of rules for governing the great and brilliant results of its practical execution.

It is, at this time, beyond both my design and ability to offer anything like a detailed consideration of the topic before us. The opportunities for inquiry on the subject of Song, as well as on that of all the Fine Arts, are too limited in this country, as regards companionship in knowledge, the higher discussions of taste, and eminent examples of executive skill, to furnish a proposed record, in that order and with that clearness which always characterize a direct transcript from nature. It becomes the American, in knowing himself on these matters, to touch those points only, which the physiology of his own organs may furnish, and, in this day at least, to leave the full description of the singing-voice, to the ample means of European experience and education. I propose to give only a general account of the functions of song; leaving it to those whom it may professionally concern, to make a practical application of the principles here developed, or to regard them only as a pastime of knowledge, in natural history.

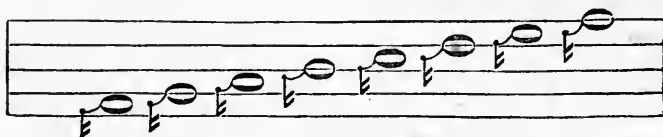
As song consists in certain combinations of the five modes of the voice, employed as the ground of arrangement in speech, the proposed analysis will be given under the same general heads: and first,

*Of the Pitch of Song.* The movement of song has every direction and extent, ascribed to speech; together with two forms of intonation, which do not belong to the latter.

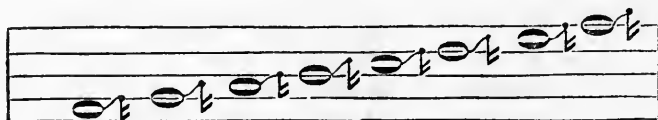


In illustrating the nature of the equable concrete I described the Protracted Vanish. As a single unimpassioned effort, it consists of a rapid concrete-rise through the interval of a tone, and of a prolongation on one line of pitch at the summit of that tone. Let us call the former of these constituent movements, the Concrete, and the latter, the Note. Of this ascending concrete with its conjoined note, there are two conditions. First: when the Concrete ascends and terminates in the note, at the summit of the interval; thus constituting the Protracted Vanish.

In ascending by this combination of the concrete and note, through the seven places of the musical scale, the movement is made according to the following notation of time and pitch: where I suppose the succession to be on the staff of the bass-cliff.



The Second condition is, when the Note begins the interval with its prolongation, and the concrete then rises to the summit of the interval; thus constituting the Protracted Radical. In ascending the scale, by this combination of note and concrete, the progression is made according to the following notation.



Song variously employs both these movements: the protracted radical less frequently perhaps than the protracted vanish: for the voice in its instinctive intonation, appears to fall more readily into the latter. Not having however sufficiently examined this case, I leave it for future inquirers. Regarding the vocal

effect or expression in these two forms of the protracted note, there seems to be no difference between them: and should no better reason be found for a singer's choice in taking one or the other, it might perhaps, in some cases, be decided by the nature of the elements on which it is executed. Thus the radicals of the diphthongs, *a-we*, *a-h*, and *ou-t*, have more volume and audible character, than their respective vanishes *e-rr* and *oo-ze*. Thus too, when a subtonic begins and ends a syllable, or when a subtonic begins, and a tonic ends it, there may be reason for a choice. Hence we may understand why a singer, having reference to the more agreeable sound, and more impressive effect of a long-drawn note, would prefer using the protracted radical, or protracted vanish, as the nature of the syllable might allow.

The time of the concrete rise in the foregoing scales, is here represented by a semiquaver, and that of the note by a semi-breve, two comparative terms in music, expressing the proportion of one to sixteen.

There may be a Simple, and a more Complex structure of song: formed respectively, by the discrete, and the concrete movements of the voice.

As the successions of pitch in song, when formed according to the preceding scales, are made by a transition either to proximate or remote degrees, without the continuous slide from one degree into another, a vocal melody founded on these scales, forms the plainest kind of song, resembling the discrete music of a flute.

In this kind of melody, the length of the note, when compared with the concrete, is different according to the time of the musical composition. Its longest quantity may exceed the proportion represented in the above scales. Its shortest, as in quick-timed songs, changes the syllabic movement to an equable concrete; the voice becoming altogether concrete by the obliteration of the note: and were it not for an occasional long quantity on the note of song, and the wide transitions of radical pitch, it would pass for speech; since as such we hear it in the rapid parts of comic songs. This is the reason why it does not require much musical skill to sing them; the greater part of their intonation being in the equable concrete.

The foregoing diagrams of the tone represent,—with the exception of the semitone, not here noted,—the most simple form of the concrete of song. But other scales of wider concretes may be constructed.

The following diagram, represents the protracted vanish ; with a concrete, varying from a second to an eighth : and a wider range of the concrete might be exhibited, for song occasionally uses it. Having given above, a *full* scale of the concrete of a second, with its protracted vanish, it is unnecessary to form a full scale for each of the other intervals. The reader can in his mind or on paper, do this for himself.



Now, taking this diagram, with the page inverted, it will exhibit the notation of a Protracted *Radical* with an issuing concrete of the several intervals of the scale : observing, that here we *begin* with the *octave* ; a difference of no account in the explanation. Thus, we have a representation of all the forms of the protracted radical and protracted vanish, with their rising concretes of every extent, used in song. But song likewise employs the downward concrete in connection with the protracted notes ; and of these movements there are two conditions. The First descends by the concrete, and terminates in the protracted note. The Second, on the contrary, begins with the protracted note, and then descends by the concrete, as in the following illustration :



There is another form of the junction of note and concrete used in song, consisting of the above two conditions united: that is, the first may have a note at the beginning of its concrete, and the second a note at its end; the concrete in each case being between two notes.

There are then in song, two conditions of the rising and two of the falling movement: severally formed by a union of the concrete of every interval respectively with its protracted note: and what was remarked concerning the length of the note, in the scale of the concrete second, may be said of the other scales, with their different intervals,—that the proportion between the note and the concrete may vary till the former disappears altogether, and the movement becomes like the equable concrete of the rising and falling intervals of speech.

Let us suppose these last forms of the concrete, without the appendage of the note, to be united into one continuous line of contrary flexure. This produces, with or without an abrupt radical, the wave of song: and inasmuch as we have concretes of every interval and of every direction, so they may be combined into every form of the wave. But besides this simple form, like that of speech, the wave may either begin with a protracted note, or end with one; or begin and end with one.

Song likewise employs the Tremulous scale, on the protracted note, the concrete, and the wave.

As regards its pitch, song may be classed under two divisions,

Discrete-Song; or the progression of a melody, formed of the protracted radical, or of the protracted vanish, with a radical pitch of any interval, and the concrete of a second or tone. And,

Concrete-Song; consisting of a continuous movement through the wider intervals, both in an upward and downward direction; mingled with protracted notes; with a wider radical pitch; with the various forms of the wave; and with every variety and degree of stress.

This is the proper place to consider the subject of articulation in song, since it is the management of pitch which secures the distinctness of this function.

It was shown, that one of the requisites for distinct pronun-

ciation in speech, is a just apportionment of the concrete, to the the literal elements. The audibility of the words in song depends in part upon the same principle; for the peculiar nature of the protracted note of pitch does not alter the rule of syllabication. The correct articulation of song, however, requires a further attention to the accentuation of words, and to their syllabic quantity. But the management of these matters lies with the composer and the poet. I have only to remark, that where the accent and quantity of syllables are adjusted to the accent and time of musical composition, song may be made as articulate as speech: and that with a full knowledge of the voice, together with the required diligence, a qualified person may learn to sing, in plain melody, or discrete song, with as distinct an articulation as he speaks. I say in plain melody; for the wonderful Lofty vocal Tumbling of the florid and ambitious song, has often as little to do with words, as it has with Expression: or with anything else than Difficulty and Applause. Writers on vocal science have extensively treated this subject; yet the same preceptive page which enjoins its importance, directs that the vowels should principally compose the strain of utterance. The vowel or tonic sounds have indeed, the purest and most agreeable quality for song: but it is also certain, that a syllable in song is distinctly recognized, by its proper accent, and by the proper apportionment of quantity among its elements. Thus the purposes in these writers seem to be at variance. It is the vocalist's duty to reconcile them, by making distinct articulation agreeable.

The preceding, is a general account of the structure of pitch in song. The manner of using it, in combination with other constituents will be described hereafter.\*

\* Upon a review of our history of the intonation of speech and song, it seemed to me,—the effect of the discrete scale of the latter with its issuing vanish, might be produced on some musical instruments.

I had designed to connect a square organ-pipe with its finger-key, by means of compound levers, so that the same touch which raises the wind-valve should, at a succeeding moment, raise a hinged shutter on one side of the pipe at its open end; the object of this shutter being to cover an oblong aperture, or ventage, reaching from the very end of the pipe, so far towards its sounding-lip, as to raise the pitch a tone or second when the shutter should be opened.

*Of the Time of Song.* Time is here considered, only in relation to the individual functions, and not to the general construction of melody and its rythmus.

Time is used with every degree of duration, on the note, on the upward and downward concrete, and on the wave. When it

Now this shutter having its centre of motion towards the sounding-lip, was to overlap the edges of the oblong ventage: but the under surface of this shutter, was to have a block attached to it, for entering and closing the ventage, the overlap of the shutter forming a rebate to the sides of the closing block. This block to be of some thickness, and beveled with its sharp angle towards the end of the pipe; that when the shutter, together with the beveled block in the ventage, as the under part of it, should be raised, the ventage would be *gradually* opened, and the intonation be thus made to ascend with a concrete movement. When the shutter should be entirely opened, the long note then produced, immediately following the concrete, might give the instrumental execution of the protracted vanish.

In the transitions of melody with such a contrivance, it would be necessary that the valve in the wind-chest should be made to close before the shutter, otherwise the gradual descent of the shutter, would make a falling concrete, on every note.

I have thus suggested the principle on which an experiment may be tried by those who have ability, time, and convenience for such works: and there are other ways which persons of mechanical cleverness may contrive, for producing the concrete movement on a sounding-pipe either of metal or wood.

Perhaps this mechanism might be connected with the vox-humana stop of an organ, or even the ventages of a bassoon. If this is practicable, it may give to instruments a little more of the character of the singing voice than they at present possess.

I cannot say how much further the principle might be applied, for adding the wider ranges of the concrete, by a ventage of greater dimensions in the pipe. The mechanism even for the Second would not be simple, and the management of more than one concrete-key, if I may so call it, might be beyond the dexterity of the player. What could be done on barrel-organs machinists can best tell.

Automaton Figures have been made to speak, as it is called; but it is in a protracted note which produces song. Would not the imitation of speech be nearer, if the sound were by its instrumental cause, formed into the equable concrete?

On the whole, I shall be sorry if any one should lose his labor by a vain working at this problem. It is not the odd ends of time that ever did any thing well: and if the schemer should be disposed to devote one useful day, to the wasteful hazards of mechanical ingenuity, in such matters as here proposed, let him take, at the same time, the hint of caution.

is so short as to exclude the note, as in quick-timed song, the effect of the mere individual act of intonation, does not differ from that of the equable concrete of speech.

*Of Quality of Voice in Song.* Quality of voice is the same, in character and effect, in song and in speech. But since the long quantities of the former consist of the protracted tonics, it renders the quality more conspicuous, and subjects it to more rigorous scrutiny. There are harsh, full, slender, and nasal voices, and what is called in the language of the schools, Pure Tone. This subject is however so well known to singers, as to need no further consideration here.

A subject of physiological inquiry, connected equally with song [and speech, here deserves our notice. It is known that with a few trials, all the tonic and most of the other elements may be made individually by the act of Inspiration. The quality is indeed strangely altered, but the characteristic sound is complete. It would seem then, the vocal functions are practicable both in the ebb and the flow of respiration: but the former has been universally appointed to carry out the continued current of speech. Now as the act of *inspiration* permits the utterance of but a single word, or at most three or four, the effect of inward speech resembles that of infants, upon their first attempts in *expired* speech. We have not for the purpose of inward speech, the Holding-breath, as we formerly called it, and therefore the act of inspiration immediately fills the lungs, reversely, as the Exhausting breath with the infant, drains them, and thus cuts off the course of utterance.

It may then be made a question, whether by a practice as long and assiduous as that which gives command over the time of expiration, the same holding-breath might not be attained in inspiration; and, should the quality of this inward voice, be improvable, whether it might not be employed in the purposes of singing, to aid in sustaining the voice indefinitely, and for insuring a continuous intonation in the higher intricacies of execution. It is certain, this power has been attained in whistling, both as regards shrillness, and the accuracy of pitch: and though in this case, the command over the holding-breath

of expiration, far surpasses the command over that of inspiration, still, the turning point for inhaling may be rendered almost imperceptible, through the controlling power that does exist.\*

*Of Force of Voice in Song.* Force has reference either to the general drift of the voice, or to its individual movements. We shall consider it only in the latter relation.

All the forms of stress we have ascribed to speech are found in song. This is true not only as regards the equable concrete, sometimes used in the short impulses of the singing voice; but the radical, the median, and the vanishing stress, are also severally applied to the protracted note; and to every course and extent of the wave.

The full and abrupt radical being always preceded by an occlusion, it may have a place at the outset of all the forms of the concrete, and of the protracted radical, or at the opening of the note, represented in the second condition of the preceding diagram. A note at the termination of a rising or of a falling concrete cannot receive the radical stress.

The greater duration of time, allotted to the different forms of the concrete and to the protracted notes, beyond what is allowable in speech, gives rise to a modification of the median stress or swell, not practicable on the syllabic concrete of discourse: for more than one of these swells may be set on the same note; that is, the force may diminish and increase alternately. The median stress may also on a protracted quantity, slightly resemble the radical and the vanish, by *suddenly* enlarging in the course of the prolongation and gradually diminishing; and by the reverse. But this is a physiological refinement; and we are not yet ready for its practical use.

The vanishing stress is principally set on the equable concrete, when it makes the short syllabic intonation of comic song.

But the most remarkable use of force is made by the compound stress, in that vocal ornament called the Trill or Shake.

\* The Opera, and the Concert Hall, in their Auctions of Fame, bid high for the execution of vocal difficulties. Here then is the chance of an enormous price, for success, in what has never been done before; and what at first thought, may seem to be impossible.



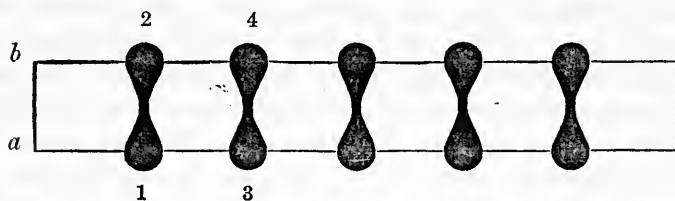
The shake is described to be, a rapid alternation of a lower with an upper note, on proximate degrees of the diatonic scale. In other words, it is a rapid alternation of two vocal or instrumental sounds, on the extremes of a tone or a semitone. Let us call these two constituents of the shake its co-sounds.

We learned that every concrete impulse necessarily consists of a radical and vanish. Consequently, when we make two successive impulses on different degrees of pitch, each must exhibit these two essential portions of the concrete. But as the radical with its vanish consumes more time than the radical alone; and as the radical is an abrupt opening, after an occlusion, there would be, in this manner of making the shake, a delay in the whole time of each concrete, as well as a momentary pause, between the close of the vanish on the first, and the opening of the radical, on the second. Now the shake being a rapid iteration of two co-sounds, without apparent interruption, it cannot be made by a series of concrete impulses each having its radical and vanish. For should a singer try to execute a shake on the diphthong *a-le*, he cannot give its characteristic rapidity, when the first sound of *a-le* is the beginning of each of its successive co-sounds. By assigning the co-sounds respectively to the radical and the vanish of this diphthong, or of any of the other tonics, there will be no difficulty in its execution.

The rapid execution of the shake, and the momentary nature of its co-sounds, make it a difficult subject of investigation. The resemblance however, of the intonation of a vocal, to that of an instrumental shake, affords a proof that the former like the latter, consists of two sounds on different degrees of pitch. It also appears, from the like illustration by an instrument, that the co-sounds though of different degrees of pitch are of equal time, volume, and force. Now the formation of the shake, thus constituted, may be described under two conditions; In both of which, the delay, arising from each successive concrete having both a radical and a vanish,—and which, as we have shown, creates the whole difficulty of the case,—is obviated by the use of the Compound stress.

For the first formative condition let the summit of the im-

pulse, or the vanishing portion, be enforced to an equality with the radical. We shall then have two impressive sounds, at the extremes of the impulse, joined by a smooth transition of the fainter concrete, and forming the first two co-sounds of the shake; which, in this case, are *both* made in the time required for *one* impulse, when that impulse contains a natural radical and vanish. Now as the vanishing stress, or what, in this instance, is improperly called the upper *note* of the shake, is terminated by an occluded catch, as in the sob and hiccough, the voice is enabled by an immediate opening of that occlusion, to begin a new radical stress, improperly called the lower *note*. Thus, by breaking from the occluded vanish of one impulse into the radical of the next, and so, saving the time of transition through one whole concrete, the rapid and apparently united co-sounds of the shake are effected. In the following diagram,

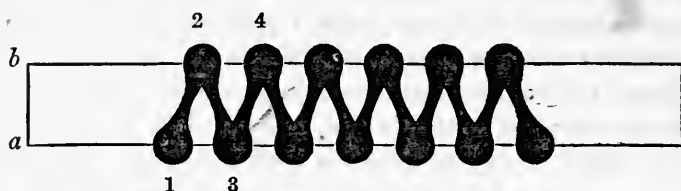


*a* and *b* denote two proximate degrees of the scale. The figure 1 the radical stress, or lower sound of the shake: 2 the vanishing stress, or upper sound, on which the voice is occluded. In an imperceptible instant, this occlusion breaks out into the next radical stress 3. The voice is then diminished in force; and again increased to its vanishing stress, and occlusion at 4.

When made in this way, the shake may be considered as a rapid iteration of the compound stress, between the extremes of a tone or a semitone.

For the second condition, let us take the first two of the co-sounds,—or as we may call them, co-stresses,—described and illustrated above. Deliberate trial will prove that an application of stress to the upper extreme of the rising concrete at 2, and to the lower at 3, as represented in the last diagram, in no

way, prevents the voice, from making a downward continuous turn, from 2 to 3, in one case, and an upward continuous turn, from 3 to 4, in the other, into the form of a continued wave: and thus by an alternate succession of these radical and vanishing stresses, joined by the fainter concrete, we are able to effect the rapid iterations of the shake: as represented in the following diagram: where the voice opens at 1, with the radical stress; then diminishes to the faint concrete; subsequently increases to the vanishing stress at 2; then without an occlusion, turns downward, and after diminishing to the faint concrete, enlarges to the stress in the radical place at 3; and in this way, when rapidly executed, forms the proper vocal shake.



Under this view, the shake is a rapid alternation of the compound stress, on the rising and falling constituents of a continued wave of proximate degrees. And thus we learn, that the iterated co-sounds are not *notes*, but emphatic stresses, of no assignable time, on the points of contrary flexure in the wave. But as there can be a sudden fulness of the voice, only on a first outbreak of the radical, an engrafting of the vanishing stress on the concrete, at the place of the second or upper sound, must be by a swell into the fulness of that stress. From 2, the fulness is diminished in order to swell again into the lower sound at 3; and thus the shake has the form represented in the diagram. From this junction of the stresses by a diminution and swell of the concrete; and from the gliding of one into the other, we may perceive the cause of the smoothness, and of the 'liquidity,' as it is called, of a skillful and finished execution of this vocal ornament. The peculiar manner of combining this double stress with *rapid* intonation in the shake, not being

part of the natural uses of the voice,—for the compound stress in speech consists of but *two slow* co-sounds of the shake,—it is not surprising that the power of executing it, is unattainable by some, and only acquired, in any case, after a long time, by great industry and perseverance. As the compound stress is practicable on every interval, so a shake might be composed of an iteration of that stress on the extremes of wider intervals: and indeed, a slow shake of this kind is sometimes heard among the tricks of the Florid song: but it has no expression, and is not technically classed with that ornament.

Such is my attempt to explain the manner of combining stress and intonation in the shake. But after all, I am not able to give an unquestionable description of it. By a slow and measurable movement of my own voice, I perceive, it can be made under each of the conditions above described. But when it is quickened to its characteristic rapidity, the distinct measurement of its structure and motion is lost, and I find it impossible to decide, which of the conditions is then employed. With the assistance of this work, some other observer may describe it more definitely.

There is another occasion, on which the compound stress is used in song.

When an extent of the whole compass of the voice, greater or less than the scale, is rapidly traversed, but with a marked designation of each degree in the flight, it is called ‘running a Division.’ We have seen, in the formation of the shake, that adjoining points of the scale cannot be marked in rapid succession by concretes, where each contains both the radical and vanish; it is necessary therefore in executing a Division, that the compound stress should be used, under one of the two conditions of its rapid execution, above proposed. In the first, the concrete receives the radical abruptness, and the vanishing occluded catch. This occlusion prepares the way for a second radical, and thus by successive concretes of compound stress, with a momentary but imperceptible catch between them, the degrees of the Division are rapidly traversed, and distinctly marked. For the second condition, we must suppose the voice to make a

concrete movement, through the scale, to the whole extent of the designed Division; and the swell of an emphatic stress to be applied, without a catch, to each of the proximate degrees of the scale, within that extent. This may be illustrated, by supposing the chain of oblique figures in the second diagram of the shake, to be drawn out to a straight line, so as to represent the stresses on a rising or a falling scale. A Division is then, a rapid iteration of the compound stress, on every proximate degree of the scale, for a given extent, in an upward or downward direction.

There are various ways of running a division, or as we may call it, a Chain of compound stress. In long sweeps of agility, the whole compass of the voice, may be passed through in one continued chain of upward or downward movement; or the progress may be less extensive; or it may be made by varied groups of compound stresses, with a pause between the aggregates. In short, the compass may be traversed in numberless ways, by the pitch, time, and manner of succession, of the co-sounds. Sometimes the run is by the proximate step of a semitone: but whatever the movements may be, they are all performed on the principle of the compound stress.

*Of the Melody of Song.* Having described the forms of pitch, time, and stress, we may now take a general view of their combinations.

The structure of melody exhibits every variety in the number of its constituents, and in their interchangeable union, from the use of a simple protracted note with its almost imperceptible concrete of a second, which we called Discrete song; to that of every form of the concrete, and of the compound stress constituting 'airs of agility' or 'florid execution,' which we called Concrete song. This distinction however serves only to mark the extremes of a varied use of the voice; since song is scarcely ever heard in the strictly discrete form; and when once the concrete movement of wider intervals than the second is admitted, no definite line of separation can be drawn between the execution of its simple, and of its most complicated structure.

In general terms then, and without pretending to describe the

confines of each, I would call the Discrete-melody, that which moves by proximate degrees, and by radical change under the form of intonation, represented by the first two scales of the protracted radical and vanish; and showing occasionally, because it can scarcely be avoided, a concrete movement of some of the wider intervals. This is the style of song used by the Church, when the choir is assisted by the congregation. It is suited to the common capacity of the voice, and resembles the instrumental effect of the organ which accompanies it.

I would call the Concrete melody,—— That disposition of the note, concrete, compound stress, and every form of time and intonation, which constitutes, within due limits, the delightful union of nature and art, in the expression of song; but which forced beyond all bounds, produces the extraordinary and unmeaning flights of a mere wonder-working execution. An execution that has cunningly joined the profits of the Artist with the difficulties of his art; and with all who do not see through the false association, confounds a fanatical interest in the name and fashion of a Singer with the cultivated feeling and taste of a musical ear. An execution that has at last brought an audience, too often, to mistake a falling-in with the noisy applause of a surrounding crowd, for their own individual sensibility to the enrapturing expression of melody, and the harmonizing richness of its perfecting accompaniment.

We are now prepared to sum up the differences between the construction of song and speech.

The Discrete-melody of song, though resembling in a few points the melody of speech, is still remarkably distinguished from it, by the effect of the protracted note, and by the more frequent occurrence of wider transitions in the radical change.

In the Concrete-melody of song, under its most complicated form, for I thus choose an extreme case, the difference consists in the kind, number, and uses of its movements. The range of its melodical compass exceeds that of speech. The compound stress, in the shake, and in the rapid run of divisions, is the most frequent constituent of airs of agility; but is never used in quick time by the speaking voice. The only function common

to both is the equable concrete, which is sometimes set to the short syllables of song; though it is not then recognized as a feature of speech. The wider waves, too, are occasionally used for emphasis in discourse; but the combination of the upward and downward concrete into this movement, occurs perpetually in the florid song.

*Of the Expression of Song.* Expression in song is the power of exciting certain feelings by means of the pitch, time, force, quality, and abruptness of sound.

It appears from this definition that the materials of expression in song are the same as those in speech: though some difference will be found in their special employment, and respective effect, in the two cases. The Italians who have taught us so much in music,—and who, with the purpose and power of their art changed perhaps to a vain-glorious authority, enslave too many fashionable and often musical ears to their National Mannerism and their Skill,—have severally divided their song, with reference, rather to the style of its execution, and the places in which it is displayed; than the sentiments it expresses. I am only hinting at an arrangement, upon the points of its rudimental functions, and their effects.

In the general view of the subject of expression, we find, the dignity of Song is produced by the same fulness in quality, length of time, and gravity in pitch, that give an elevated and solemn character to reading. There can be no grandeur in a melody with the reverse of these conditions.

A lively style of song, on the contrary, like the sprightly manner of discourse, is made by a lighter quality; a quicker time; a higher course of pitch, and a greater variety in its successions. The *Aria Buffa* or the *Comic Song*, generally consists of such short quantities, that most of its syllabic impulses are made in the true equable concrete of speech. Independently of its measure, the only reason why in some cases we know it to be song, is that the concrete and the radical pitch are occasionally of wider intervals than belong to the current of speech.

The plaintive effect of the semitone, and of the minor third,

which is only a peculiar position of the semitone, is similar to the chromatic character of spoken melody. Perhaps we ought to consider the expression of the cadence as identical, in these two uses of the voice; since the return to the key-note in song, does, like the intonation at the periods of discourse, produce the agreeable feeling of satisfaction and repose.

Let us take another view of this subject; and speak of the different kinds of melody.

The Discrete-song is not without expression, though it falls short of what is effected by a judicious use of the more impressive vocal movements. Its sources lie in quality, pitch, time and stress.

The mere sound of a prolonged note, may give a peculiar character to song. Fulness produces solemnity; smoothness excites the idea of grace; and in the grotesque efforts of the comic song, the extreme and distorted variations of quality give rise to a sense of the gay or the ridiculous. As regards quality, the principles of expression are similar in speech and song: but perhaps the effect of quality is more obvious in the latter.

The expression of Pitch consists in the transition through certain intervals. The discrete-melody can therefore display the plaintiveness of the semitone, and occasionally of the minor third; together with what may be effected by the successions of other intervals of the scale.

The Discrete song may, by its Time, be either grave or gay. It appears, that the longer quantity of song is more agreeable than the short syllabic impulses of speech, even when they each have the same order of pitch. This perhaps arises from an association of the protracted notes of song, with the effect of long quantity in speech: for extended quantity is always the sign of a strong or dignified emotion.

The radical and the median stress are applicable to the protracted note of the discrete-melody: but a varied swell of the median, constitutes the principal means of expression. The protracted note may also bear the tremor.

Some of the more moderate forms of the wave may be admitted into what I have called, without assigning a very definite



boundary to its nature, the discrete song. Now all the forms of expression, both in the Concrete and the Discrete, whether of the grave, the gay, or the plaintive; and whether produced by pitch, time, quality, or force, are to be considered as independent of all purpose in thought or meaning: for it will be shown presently, that except in some accidental or habitual associations, song has, apart from the display of feeling by words, an expression altogether of its own.

From some very general descriptions, and some known particulars of the Greek song, it might be inferred that its most esteemed melody was of this discrete kind; enriched with all the concrete graces of expression, admissible into its structure. I speak of song, rendered touching, self-relying, and unambitious; song, with its all-sufficient melodical, and its own peculiar harmonic resources for delight, free from vain intrusion, and restricted to itself by the effective principles of Grecian taste. For we must suppose, nay we know from a satirical record,—there was a like cold caprice in composition, and a like difficulty in execution for the profit of the Singer, and for the noisy excitement of the Audience, that at present so often degrade the soul of music, by exalting its fingers and its throat.

It has been thought,—the *Cantus planus* of the early Christian Psalmody, improved afterwards to the Ambrosian and the Gregorian Chant, is a traditional descent of a form of the Greek Temple-Music, through the old Roman ritual. However this may be, there is a striking analogy, both as to structure and effect, between the Diatonic melody, and the Plain-Chant, in its early simplicity. The Chant employed but four lines of the staff in the range of its pitch; the succession of its notes was by proximate degrees, through the radical pitch of a second; it never set more than one note to a syllable; and used but two divisions of time, the long and the short. Now in this account, substitute the Equable concrete for the Note, and the resemblance changes almost to identity. In its effect, the Chant had originally, and when not desecrated by ‘modern improvements’ of wider concrete and discrete intervals, and affected graces, still has, in its holy purpose of worship and prayer, those deep and

long drawn notes of solemn dignity, which is but a transcending degree of the character, given to epic and dramatic reading, and to parts of the Church-service, by the fulness of an orotund voice, in the diatonic melody.\*

The character of the Concrete-song appears in various degrees, from the limits of the style last described, to that intricate composition of the vocal constituents which defeats their purposes, by an annihilation of all meaning and sentiment.

The expression of this melody includes all the means enumerated in the account of the Discrete; with the addition of other more elaborate forms of intonation; which, employed within due bounds, by a voice and ear, true to the calls of educated sentiment and taste, and directed by fitness and feeling, produce

\* We have in the course of this work, not only pointed out similarities between the principles of Music and of Elocution, but have shown their very materials or tunable constituents to be common to both.

The further we look into the Arts, the more closely we find them related to each other: yet who will say, there is a resemblance between Architecture and Speech? To the eye and ear of the Doorkeeper of the Capitol who listened to Cicero, there could have been none. But turn an inquiring and reflective mind to a consideration of the principles that constitute, or create, a similarity between them; and observe how, in the analytic Perspective of a philosophic taste, they approach each other; and with a still extended view of their effects, how, by those effects and principles, they mingle into one.

I have long thought of the analogy to which I here allude; but believing it might pass for a metaphoric extravagance, rather than an illustration, I have not till this last moment, dared to call the Diatonic Melody, the Doric order of Speech. In this country at least, I have *met with none*, so much interested in the Æsthetic principles of these arts, as to wish to discover, or desire to be told their points of resemblance. When however, I think of a Doric Peripteral Temple, which by its concentrated Design, impresses itself on the mind by an image, only second to reality, I see an ambitious sameness in form and light, yet varied in line and shadow, just to show-forth the striking elegance of its Unity; a Grandeur rising above heaviness, till it appears in Grace; and a Simplicity, with only such appropriate ornaments as make them necessary parts of an undivided whole. With this suggestive picture before me, it brings-up in related effect, the likeness of Roscius risen again to the Stage, and breaking his silence, with the fulness of the orotund in a diatonic melody; impressing the respectful ear by a grave simplicity in time and intonation, varied only to give grace to its dignity; and moving occasionally with contrasted, but unobtrusive force and spirit, through the wider intervals of a just and appropriate expression.

effects in the highest degree impressive, delicate and delightful. The further use of the radical and median force on the rising and falling concrete, as well as on the wave, adds a brilliant variety to its character. We have in the *Bravuras* and *Volatas* of this kind of song, all the extraordinary coloring of the compound stress, in the production of the shake, and the endless run of Divisions, through their constituents of stress and pitch. It likewise commands powers of expression, derived from the Tremulous scale, both through the plaintiveness of the semitone, and the laughing movement of wider intervals.

As song employs in its composition, the expressional means of speech, one would suppose that certain movements must have in each case an identical effect. But it is not always so. We have learned that some functions represent the same sentiments in both. There are, however, many forms of intonation which lose their meaning and force when separated from words, and transferred to song. On the subject of the vocal signs of the passions, it was shown that their purpose is not only modified by the conventional sign, but in some instances is purely dependent upon it. This was illustrated by reference to the voices of birds: but song affords a more satisfactory proof. For since its elaborate structure does employ all those forms of concrete and of radical pitch, together with the wave, that produce the expression of speech, we ought during the varied course of its melody, to be constantly recognizing the vocal signs of interrogation, surprise, positiveness, sneer, contempt, and raillery; whereas the song which makes the freest use of these signs, never conveys any of these sentiments, except when joined to language.

Song, nevertheless, without the use of words, may be powerfully expressive; and it is so by the use of these very concretes, quantities, waves, and swelling stresses, that give the sentimental meaning to speech: yet the expression of song is peculiar to itself, and in very few, if any, instances has relation to the sense or sentiment of particular words or phrases. Persons who enjoy the melody of song, must perceive, the emotions created by it are altogether so indefinite, that they are not able to refer them

to any other source, than that of primary sensation, or subsequent memory and association, nor to reduce the signs of expression even to such classes of effects as have been instinctively felt in speech, though they have never been named.

Upon this subject, I would ask two questions. Has song a system of expression properly its own, and does our indefinite perception of its forms arise from this system never having been analyzed and rendered familiar and specific by names? Or, does the expression of song depend on an association between its vocal movements, and those of speech: the former assuming the agreeable effect of the latter, without their definite meaning.

By a comparison of the characteristics of speech and song,—the only two classes of the vocal functions capable of exciting the mental conditions of sentiment and thought,—it appears that song has a system of expression of its own, distinct in most points from that of speech. If the reader has followed me attentively thus far, he must have a full knowledge of the means of expression in speech; and of the precepts at least for that expression, if he has not the power of accurately executing them. We here offer a brief record of our observation on the expression of song, to show by comparison, what is peculiar to each.

And first. No idea, thought, term, or proposition is directly conveyed by song. It only excites, when duly composed and executed, a mental sensation, distinctively called *feeling*, always agreeable, except under some accidental and pervertive association. It is a question so inviting to dispute, that we will not stop to consider it,—whether these agreeable feelings are exclusively the direct result of the simple vocal impression, or are indirectly derived from memory and association; and thus, in a manner, connected with thought and meaning. When we hear Song, we are pleased with the quality of its *notes*: and this quality is far more agreeable than that of the speaking voice; while its greater prolongation gives a greater measure to the agreeable sensation. This sensation or feeling produced by the quality of a prolonged note, is therefore peculiar to song.

Second. The effects of the succession of melody in song, are

quite distinct from those of speech. For speech having no arrangement of *Key*, to govern its progressions, has no relation of concord and discord, so to call it, between succeeding concretes; and these by perpetually changing, afford no fixed or continuous pitch, by which those relations may be compared: the second, third, fifth, octave, and other intervals being terms only for the *extent* of pitch, not for harmonic relations. But song by its continuous *notes* and its *key*, has the relations of its sounds measurable under what has been called harmony in succession. It is on this resource—without relation to thought or passion,—its power of exciting pleasure depends: and this resource, speech—having its melodical expression from the contrast of high and low, without relation to harmony,—does not in the least degree possess. Now the succession of intonations in song, when associated with the other modes of quality, time, and force, and properly distributed, is capable within itself, of exciting the sentiments of Grandeur, Solemnity, Plaintiveness, Gaiety, and Grace. And if to these be added what may be called a perception of Oddity, or the Grotesque, they will perhaps include all the effects, that independently of the individualities of fancy and the ear, seem to be within the expressive powers of song. From this view we exclude all those poetic and transcendental analogies, not so near,—to adopt their own style,—even as *far-fetch'd*, if a resemblance, but infinitely distant, if at all a parallel: such as are found in ‘Alexander’s Feast,’ ‘St. Cecilia’s Day,’ and the ‘Ode on the Passions,’ together with not a few in Haydn’s ‘Creation,’ and all throughout that once fashionable and serious folly, the ‘Battle of Prague.’ These pretensions and falsities hold the same relation to the real expression of song, that the pretensions and falsities of Recitative do to the truth of the expression of speech.

We have said, the successions alone, of melody in song, and not its individual notes, do, with their varieties in time, and without embracing thought or meaning, produce its expression. Hence the permutations in the order of these notes, for an agreeable succession would seem to be innumerable. But the more

agreeable successions, whether they affect the mind instinctively, or through cultivated habit, or by association with feelings derived from other senses, might like the phrases of spoken melody, with their respective feelings, be reduced to a few forms, and thus be described and named. As far as I have been able to assign the agreeable effects of melody, to certain phrases, the forms do not seem to be numerous; and are really so simple, that they probably have been known and used in song from immemorial time; yet their intermingling successions,—as with the long unknown and apparently confused phrases of intonation in speech,—have to this day, prevented their being separately perceived and named.

Composers are often charged with plagiarism of certain passages of melody. But all such passages, or Phrases of Expression as they may be, or are called, have from time immemorial been familiar to the ear, and enjoyed by feeling, and have come down to us without known Authorship or Date. On this subject then, of the individual form or phrase, there can be no more originality, than there can be on that of the syllables of speech, which in all their permutations, have throughout time and among nations, already been made. The mass of Composers,—like the mass of Writers, with their common-places of thought and language,—again and again borrow and repeat the common-place phrases of melody; while a few, like Bacon and Shakspeare, or Haydn and Mozart, choicely select and combine those original thoughts, in one case, and expressive vocal notes, in the other, which, in their exalted association with nature and truth, are so far above being vulgarized by general imitation, as to be new and to please forever.

Under the class of phrases of expression in song, are included those groups of notes called Graces. And here, speech has nothing corresponding to the Beat, the Turn and Shake. Perhaps however, there is a very remote analogy, in effect, between the median stress of speech and the appoggiature; the Tremolo, and the prolongation of the tremor on one line of pitch; between the anticipative character of the prepared cadence, and the suspension of the shake, preceding a close on the key-note of song.

But why has song been so long without a classification of other phrases, with their peculiar and no less striking expression, than that of its ornamental Graces?

That song has its own peculiar expression, in no way connected with thought, or sensible meaning of any kind, is proved by a well known fact in lyric history. It has long been the practice of song writers, to adapt their verses to the music of existing airs; nor, with an exception of the use of the minor third, does this seem to have been done under the idea of there being any peculiar fitness of the melody or successions of pitch to the Air,—though there may have been in its time, quality and force,—to any determined ideas or meaning: since words of every different sense and expression are adapted to the same air, and are received as satisfactory, without the least perception of a want of congruity.

I have thus endeavored to furnish some desultory observations and thoughts, in answer to the questions proposed in the text; upon the truth of which, if the subject deserves it, others must finally decide.

We are now able to comprehend, why persons who sing with the greatest execution, are rarely or never good readers. One cause may be assigned, in the difference of the respective movements; particularly the want of the full command over the equable concrete in all its varieties of time, by singers, since they rarely employ it except for the short quantities of the comic song. The principle reason why those distinguished by great vocal flexibility, in elaborate composition, are generally very indifferent actors, is that this intricate execution is always made with a sacrifice of expression. On some points, as we have seen, the expression of the more simple song, and of speech is identical; and even when this song does not convey the special sentiments of speech, by the use of its intonations, still it has an agreeable and impressive character of its own. But the practice of the Bravura song, with some rare exceptions, is totally regardless of the instinctive intonation of passion. In it, long and short quantities, the radical explosion and the median swell, the diatonic succession and the chromatic, the plaintive and the

laughing tremor, the various forms of the wave, concrete transitions and discrete skips from the deepest bass to a piercing falsette, are made to play with each other in every variety of permutation. In short, as the voice, like the throat of the mocking-bird, mingles all its possibilities, without regard to design, the singer thereby confuses that natural association between sentiment and vocal sign, which good speaking always requires, and which should also be the characteristic of song: For the habitual practice of the Bravura, equally with that of Mimicry, perverts or destroys the original purpose of expression in speech. If I had the opportunities of European experience, I might speak with more universality and precision; but as far as I have observed, singers who excel in the florid execution, acquired by the mere drill of the Conservatorio, and exercised in the routine of the Concert-room or the Stage, are not often gifted with nicety or comprehensiveness of conception, nor with that sensibility which sometimes accompanies a delicate organization of ear. For the temperament of a singer can as readily be perceived, in his peculiar management of time, stress, and intonation, as the mind and feeling of a writer can be gathered from his style.

What is called a musical ear, seems to depend on an inscrutable instinct, and the exercise of attentive observation by this sense: and though our history indicates, that high accomplishments in elocution must always be grounded on its discriminations: still the training of the ear, by those who excel in the affected difficulties of the Florid song, and the formal character both of taste and feeling thereby rendered habitual, must in a great measure, destroy the natural association between sentiment and vocal sign, constituting the proper expression of speech. There have been Actors, who under an enlightened system of dramatic instruction, might have entered into the philosophy both of passion and speech, and who, by discipline, could have reached the flexibility of florid execution. But we have reason to believe, that had this power over the intricacies of song, been habitually exerted, particularly under the absorbing vanity, so apt, in this case, to accompany success, it must



have destroyed that command over the equable concrete, which would have enabled them to give their consummate intonation to the language of the tragic poet. We will suppose, Mrs. Siddons, with a nice sense of Time and Tune, might perhaps have joined voice with the incomparable Mara, in the expressive songs of Handel or Mozart, without impairing her power over Shakspeare. But she would have been lost forever to all the mind and soul of speech, had she been trained with Catalani, to that wonderful facility which was able to outstrip even the fashion-serving contrivances and difficulties of the composers of the day.

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## OF RECITATIVE.

The term Recitative is applied to the intonation used in certain dramatic and vocal compositions. It had its name from being employed in narrative or recital, in contradistinction to the intonation of song, which was appropriated to the expression of sentiment or passion. Recitative is however employed at present in the Italian Opera, and other compositions, as the means of expression, as well as for the common purposes of the dialogue.

Nothing has puzzled musical logicians more than the attempt to define this term.

Rousseau, in his dictionary, speaks of it thus: 'Recitative. A discourse recited in a musical and harmonious tone. It is a method of singing which approaches nearly to speech, a declamation in music, in which the musician should imitate as much as possible, the inflections of the declaiming voice.'

Busby gives the following definition: 'Recitative. A species of musical recitation, forming the medium between Air and rhetorical declamation, and in which the composer and performer

rejecting the rigorous rules of *time*, endeavor to imitate the inflections, accent, and emphasis, of natural speech.'

One calls 'Recitative, a kind of singing that differs but little from ordinary pronunciation.'

Another says, 'Recitative is speech delivered through the medium of musical intonation.'

While others, still more general, describe it as, 'singing speech,' and, 'speaking song.'

Before we are conscious of what we require in knowledge, we never perceive how little satisfies us. We now have learned enough, to authorize us to say, that all these definitions though written to instruct, contain no further explanation, than might be given by the humblest auditor at an oratorio. By the terms of all these definitions, Recitative is somehow made up of speech and song. Now the elementary movements of song had, in a degree, been known and described; and therefore the meaning of its term in the definition, might have been intelligible. But, as regards a knowledge of the nature of speech, on which these definitions are in part constructed, let us hear Rousseau, under the very article we have quoted above. 'The inflections of the speaking voice' says he, '*are not bounded by musical intervals. They are uncontrolled, and impossible to be determined.*'

An understanding therefore of the nature of Recitative, through the nature of its mingled or interwoven constituents, song and speech, the latter of which was thus declared to be utterly inappreciable, must according to Rousseau at least, have required some other powers of comprehension, than we at present possess. For having no perception of the characteristics of one of the constituents, his knowledge of Recitative seems to have been, if I may be allowed to jest, not unlike that of our personal acquaintance with the heads of a family, when the father is married to an invisible woman.

In general description, Speech, Song, and Recitative, are varied forms of intonation; deriving their specific differences from the number, kind, and combination of their respective vocal movements. Having described the melodical peculiarities of speech and song, let us by the light of our history, endeavor to point out the characteristic intonation of Recitative.

The plainest style of Recitative, for its style varies, is characterized by the following construction.

First. It has no systematic rythmus or musical measure in the progression of melody.

Second. It never gives more than one note to a single syllable; while song sometimes runs several short notes over one.

Third. It employs the protracted radical and protracted vanish, and the wave, on long quantities, and occasionally the equable concrete on short ones.

Fourth. Its melodical intervals, or the discrete movements of its radical pitch, are of every extent, both in upward and downward transition.

Fifth. It employs the means of time, force, and quality of voice.

These are the simple constituents of Plain Recitative: and the following are some of the principles of their application.

Its melody consists of phrases of the monotone, and of the radical pitch through every interval, even to the rising and falling octave. It makes no systematic distinction between a diatonic ground-work, and the emphasis of wider intervals, such as gives effective power and dignity to speech: the successions of pitch being rather according to the promiscuous mingling of song. I have not recognized, in what is called unaccompanied recitative, any application of the doctrine of key; its melodical relationships having in this respect the characteristic of speech. The cadence or full pause is made by phrases of every form, from the monotone, to the rising and falling discrete octave: the current melody, consisting of the protracted radical, or protracted vanish, with an occasional rising and falling concrete and wave. All these constituents are so intermingled and arranged by the composer, as not only to suit that caprice, he may choose to call Expression, but also to give that order to the constituents,—he may choose to call Melody. If however we give up our belief that Recitative is wonderfully expressive, we may understand, as well as plainly hear, how this supposed variety, founded on wider intervals and waves, with a frequent recurrence of upward and downward skips, and with so many

plunging cadences, may, by its constant and violent obtrusions, be shockingly monotonous to the Natural Science of an ear, accustomed to a true vocal expression, under the easy and gratifying variety of cultivated speech.

Such being the structure of Recitative, its expression, if it has any to an unprejudiced ear, can have but little resemblance to that of speech. Making the intonations of the speaking voice, which it pretends to borrow, the measure of this power, the only forms of expression I have been able to perceive in plain Recitative above described, are included under the following heads.

First. The expression of slow and of rapid utterance; and of long and of short quantity.

Second. That of the degrees of force; both as to emphasis and drift.

Third. That of quality; particularly of guttural vibration, and aspiration.

Fourth. That of intonation; by the occasional employment of the discrete rising fifth or octave, for inquiry; of the downward skip, for positive or imperative declaration; and of the wave of the semitone and minor third, for plaintiveness. But even these are mingled with unmeaning intervals, and so distracted by them, that like the same intervals in the throat of the mocking-bird, they lose much, if not all their expressive character. Nor indeed are they applied according to invariable rule: for I have heard true interrogative phrases, intonated with a simple monotone, or ditone; declarative questions with a downward fifth, or octave; and forcible imperatives, "with the widest ascending intervals. This, with the Little Book and pencil in hand, was noted at the Opera.

This plain Recitative would at once strike the common ear as very peculiar, and quite distinct from speech and song: and the above description of its structure and character, for it can scarcely be called expression, must when compared with the structure and expression of speech and song, give us a definite perception of these three vocal functions, and enable us to point out what is peculiar to each. We perceive, that one cannot

assume the character of another, without dropping its own character, and becoming altogether that other: and that definitions which set forth Recitative, as a musical intonation of speech, or an engrafting of the inflections of speech on song, or of song on speech, are, in pretending to recognize the character of each, without either meaning or truth. We can further perceive, that as speech never employs the protracted notes, but always the equable concrete, it does not, through this broad distinction, partake of the character of song or recitative; while both these last, using the protracted notes, are more nearly related; and without much change of character do mutually pass into each other. And so it happens, that the singer often gradually changes the form of the above described Plain Recitative, to that of florid execution, by freely introducing all the intonations of song. Hence instead, of the plain melody, constructed of the few constituents above mentioned, he introduces to a greater or less extent, the rising and the falling concrete in all their forms;—tremors,—notes,—waves, and even divisions and shakes: in short, while applying these constituents, under a barred and rhythmic time, he does, in effect, produce the full characteristic of song itself.

In regarding then these three forms of intonation, it appears, that Speech and Song, both by construction and effect, are most unlike each other: that even the plainest Recitative, by construction more nearly resembles song, and in its execution by vocalists, most readily runs into it: that Speech has the most extended and delicate powers of expression; since there is in it, the union of a conventional language with an instinctive intonation, and a perfect adaptation of one to the other: that Song, exclusively of words, by the succession of its notes, and concrete intervals, and other forms of intonation, together with quality, quantity, and force, has its own peculiar manner of exciting feelings of grandeur, pathos, gaiety, and grace: and that Recitative, which, by one of the not unfrequent delusions of perception, was originally introduced, and has since been continued for centuries, as embracing within itself the characteristic expression of both speech and song, does, by this vain effort to

join two incompatible functions, really destroy the peculiar and delightful nature of each.

Composers of Recitative may among themselves have framed rules for a conventional expression, to which being long accustomed, they may have come at last to believe them to be the rules of natural expression. If those, not under this influence of habit, do sometimes listen with pleasure to Recitative, or say they do; is it not, that this vocal Oddity having been invented, or restored in modern Italy,—Italy has, on this point, assumed to give law to musical taste: that it is expected at the Opera: and that it is carelessly heard, in anticipation of the succeeding Air? Such associative influences are not uncommon in perverting our judgment and reconciling us to bad taste. Besides, it is as far from being true, in Art, as it is in Government, that allowed dictatorial authority is a protection against error and corruption. The Architecture of Italy, with a sort of prescriptive right to direct the world, has in most of its departments, done as much violence to the principles of unity, grandeur, simplicity, order, and cautious variety, as the false pretensions of Recitative have done to the true and natural system of vocal expression both in speech and song.

When Recitative had, by some capricious straining after novelty, been introduced, it became an object with the reflective part of its votaries, to find some reason to justify its use. With this view, it was, by a strange conceit, classed among the Imitative arts: and its peculiar intonation was supposed to be a refined copy of common speech, raised to the Beau Ideal of vocal expression.

The following free translation of an extract from an article by Marmontel, in the French Encyclopedia of Diderot, under the word *Recitative*, describes this theory. ‘When the Italians proposed to give a melody to theatric declamation, the purpose in joining music with it, like that in exalting prose into poetry, was to embellish nature in imitating her. That is, to give to declamation a character more agreeable to the ear, and if possible, more exciting to the feelings than that of natural speech; without however, altering too far, the form of the Archetype;

but so ordering the refined imitation, that it might not obscure the purpose and means of the original.' And again,—'If then it is true, that song, like verse in relation to prose, does embellish speech in imitating it, thereby throwing an elegant illusion over its character, we should not reject this additional pleasure of taste; and whoever is endowed with a delicate ear, will not complain on hearing speech delivered in a singing voice.'

We are sorry to differ from M. Marmontel: and though we may not have that delicate ear, and therefore may have no right to complain, yet with a taste acquired in the school of nature, we cannot approve. And here, notwithstanding my early resolution, only to observe and record, to which however I have not been able always to conform; I feel myself compelled to join something of an argument with the inquiry into this subject.

The theory of Imitation assumed common conversation, which it called the 'natural tone,' to be the archetype or pattern. The more deliberate and impressive style of the theatre, and of public oratory, was called Declamation; and was the First remove in imitation from the natural tone. This declamation, when chanted by the voice alone, or with the instrumental company of something like a varied drone-bass, was called Plain Recitative: and its further remove from common speech, and approach towards song, was the Second degree of imitation. Recitative accompanied by instruments, in a barred and rhythmic harmony, formed the Third degree of imitation, and a still further remove from the natural tone, or common speech: while Song, or what is called *Air*, was supposed to have the least resemblance to it.

Now, by the light of our history, the reader may perhaps perceive the fallacy of this assumption. Language is the sign of the mind, not a copy of it. Common speech then, is the sign of thought and passion, and in no sense of the term, an imitation of them. Declamation is speech itself, in a more impressive use of its constituents. Plain recitative employs some intonations, not used in speech, and makes a false or garbled application of those that are, and consequently is no imitation of it. Accompanied recitative has still greater differ-

ences from speech than the Plain, though of similar character and effect. While Air, or Song having its own peculiar use of notes and intervals, with its own peculiar expression, can have no resemblance whatever to speech; and cannot therefore be an imitation of it. Thus we learn that common speech, is an original function; or, to speak figuratively, only copied, if at all, from nature's secret pattern of its purpose: nor has nature herself ever copied anything from it. But conceitful man, in trying to beautify, by imitating her, as he supposed, at last blundered into Recitative; the original of which is not to be found in the natural voice of all this peopled earth. And if drawn by Plato from the skies,—when, in the Sacred name of Urania, has any imagined audience of the heavenly choir, ever reported an example of its vocal oddity and monotonous affectation!

Another reason, assumed to justify the use of Recitative, was, that as speech is so widely different from song, in its effects upon the ear; and as the louder sound, and stronger contrast of intonation, together with the peculiar and different kind of expression in song, are much more striking than the 'natural tone,' it was supposed, there should be some intermediate function, partaking of the character of each, to unite their succession with less violence to the ear. The instances of things, both in nature and art, in favor of this idea of gradual transition, are not more numerous than the instances of abrupt changes that oppose it; and as no argument can therefore be drawn from this source, we must consider the case in itself.

On the ground then of our history of the voice, we cannot admit, there is the least reason in good taste, or the demands of the ear, for this interposition of Recitative. How does the principle apply to that natural and universal function of Speech, the Equable Concrete, when a gradual vanish leads us *out of* the full and abrupt opening of the radical, and not gradually from silence, *into it*? Do the first notes of song, in a favorite melody, ever require more than their own delightful impression, to introduce them from silence or from speech? Who, in the Church-service, calls for a motley midway of intonation, in passing from



prayer and benediction, to the chant and the anthem? And what, in the decent pride of consistency, becomes of this principle of gradual transition, when the voice passes abruptly from silence to the striking peculiarity of Recitative; and again, when in an unknown language, from this gibberish, both of words and expression, to the deafening jargon of melody and harmony, in the over strained voices and trumpets of a *full* operatic chorus. The design of this theory of mediation, to prevent the violent contrast between speech and song, has rendered the whole course of the Opera, when not broken by Air, a continued monotony, to him whose ear has not been contorted by fashion, and who admits our view of the principles of Drift; for these show that in speech, nature has seemed to guard the ear against the false, and too frequent use of wide and expressive intervals, by making such a use always monotonous and offensive. There are no unnecessary chasms in the designs of nature, though the works of man are full of them. When therefore he comes to study her purpose in the voice, he will find no gap between speech and song to be passed by the *Ponticello*, no, the *Ponte-rotto* of Recitative.

From the violence offered by Recitative, to our vocal habits, St. Evremond long ago formally questioned its propriety, and its tasteful purpose. This is a very strong reason: for surely, no one ever did recognize or enter-into the expression of this extraordinary intonation, if he had not by the authority, or the daily practice of the Conservatorio, been drilled out of the instinct of a natural ear, into a forced belief that it is the only Artistic style for displaying dramatic and heroic feeling. But this argument, like that against many other things, at first very shocking, may be refuted by custom and time. Our objection is drawn from another source. It has been shown, that speech being founded on a universal and identical understanding and practice among mankind, has a system of verbal and vocal signs, for thoughts and sentiments, often indeed perverted and corrupted, but never overruled and changed to a different system: while song, like instrumental music, has a system of intonation altogether its own, for the expression

of sentiment only, and totally independent of verbal signs. From a close observation of these distinctions, and a studious search after any system which might be admissible, we have insisted, that besides these two forms, the voice has no other universal means of expression: that from their separate natures, their uses are not compatible with each other, or interchangeable: and that any attempt to institute other signs for expressing thought and feeling in a just and natural way, is like an endeavor to create anew the voice and mind of man. Thus our preceding objections are not drawn, except unconsciously, from a contest of our own personal, with a prevailing conventional taste; for we have labored to found them upon an analysis of speech and song; and thereby to show that the systematic idea of Recitative, which was designed to effect a more exalted expression, by engrafting song on speech, is, by the light of nature, and the test of an unenslaved ear, after all but a fiction, and ought therefore to be a failure.

This conclusion will certainly be considered by the Masters of music, and their world of followers, as highly audacious: but it has been thought upon much longer with reference to truth, than to opinion; and we appeal from prescriptive prejudice, and the inflexibility of the musical mind, to a liberal and a docile sense, instructed by a history of the nature and inflexible ordination of the human voice. But notwithstanding all our objections, Recitative will still continue to be a fancied and therefore self-sufficient delight of the Opera; just as the artificial taste for Alcohol and its associate, that Nauseous Weed, will, among the craving and restless wanderers in sensation,—regardless of the warning and the penalty of disease and death,—continue to supply the place of self-contented purposes, in productive occupation, and in educated thought.

We owe the modern creation, or supposed revival of Recitative, in part, to the fatal influence of that vampire of classic authority, which, while fanning us into a learned and vain-glorious stupefaction, has for ages, on more subjects than one, been drawing out the life-blood of our intellectual independence. The ignorance of both the Greeks and the Romans, upon the

subject of the vocal functions, obliged them to describe their limited perceptions, by loose explanation and indefinite metaphor; and we have been contented, in this as in other of their arts, to take a record of the poverty of their knowledge, as the historic scraps of a system, regarded by the modern scholar, if not by themselves, as little short of perfection. The learned world has teased itself into despair, by attempts to discover, wherein consisted the inimitable charm of Greek poetical recitation; and to reduce to palpable illustration the ordinary formal causes of that 'melodious language,' which when writers on the human voice shall fully understand their subject, they will admit to be very little more melodious than their own. 'Among the Greeks,' says Rousseau, and his classical scholarship and musical-philosophy may well speak for the rest, in this matter, 'among the Greeks, all their poetry was in recitative.' And again; 'The Greeks could sing in speaking, but among us, we must either sing or speak; we cannot do both at the same time.' With such a mystical and distracting physiology, as here set forth, no wonder that worshippers of the inexplicable power and perfection of antiquity, should have raised up altars to this 'Unknown God:' nor that Pulci the poet, in reciting his *Morgante Maggiore*, as we are told, at the table of Lorenzo de' Medici, should have imagined himself to be the happy instrument of a needed revelation, of the method of Grecian dramatic-recitative, or of Homer's declamatory song.

If there is any truth and consistency in nature, the human voice in its mechanism, its principles, and its uses for thought and expression, has been the same, wherever thoughts and sentiments have been the same. And as the earliest writings, and other records of the earliest nations, exhibit the same character of thought and sentiment, that prevails at the present day, we must conclude,—if the Greeks did not use their voices, according to the laws of nature, as we acknowledge and fulfill them,—they must, by our decision at least, have used them improperly; and thus have thwarted the purpose of the voice. When therefore, in the contemptuous language of classical scholarship, we are told, we cannot speak and sing at the same time, we scholars

of nature and inquiry, must say, the Greeks could not speak and sing at the same time.

Notwithstanding the universal confidence in the taste of the Greeks, we cannot believe, they were free from gross and unnatural faults, in their Art of the Voice, on which they have left us neither method nor rule: since we know how they violated their own established principles, in some of their boasted and well-recorded arts.

The selfish and tasteless purpose of the Statesman; the ostentatious authority, and equal selfishness of the Priesthood, and the inflexible formality of a Ceremonial worship, may, in the Vocal-Ritual, as well as in Temple-Architecture and Sculpture, have continued the enormities of some ruder age, or courted a time-serving variety in the fashion of newer faults; all in flagrant, but unconscious inconsistency with their methodic principles of Fitness, Unity, Grandeur, Harmony, Proportion, and Grace. In proof, let us learn how this fitness, and unity, and grandeur were marred, even by the renowned Phidias, in his renowned *Minerva*, by assigning her a labor of strength, not of wisdom, in balancing a victory on her palm: with a sculptured form made up of ivory and gold, surrounded by an enriched and costly farrago of accessory decoration, all congenial indeed with the pomp and vanity of the Priest and the Devotee; but to the eye of an uncontrolled Grecian Artist, refusing, in material, or color, or accessory, or form, any unitizing relations, either of harmony or contrast. Let us learn too, how fitness and propriety were outraged by discordantly perching a statue aloft, on each angle of a Doric pediment; and by striping the immaculate whiteness of an external entablature with some gaudy and dis-gracing, paint. In further and still existing proof, let us go ourselves to the celebrated Erictheum, on that all-observed Athenian Acropolis;—bearing in mind the unity, simplicity, order, proportion, and symmetry, which in a Peripteral Temple, impressed themselves, all at once, on the eye of the beholder;—and see those principles neglected in this unbalanced plan, as if unknown or forgotten; a plan confusing even to us, but to a Grecian Artist, unbiased by obligation to the priest-

hood or the people, presenting only the distraction of undetermined entrances, fronts, and sides; and of excrescences, vainly claiming by some trifling merits in detail, to be parts of the whole. But we have not yet done with this un-grecian Erictheum. Its Caryatid portico, if designed as an emblem of Grecian enmity, has by that enmity, taught us the uncertainty of Grecian taste. We still see in columns, changed to Caryan women, with the conceit of reeded draperies, how these 'Arts of Taste that civilize mankind,' while leading on to the grotesque, forgot their rules, not only of unity, fitness, order and propriety, but of humanity itself, in recording even in marble, an ungenerous and degrading vengeance to the memory of a fallen foe.

Thus if we weigh the boasted merits of Grecian taste in its own balance, we may, from some overpoise of prejudice, or authority on its part, often find it wanting. On the subject of the voice, the Greeks having no oratorical physiology as we may call it, could have had no well founded or influential rules. We are free therefore to imagine grosser violations of taste in the practice of their speech, than we find in the choice productions of some of their arts, which we know to have been directed by principles deep-founded and exact. If the history of the voice contained in this work, authorizes an opinion, we may rest in a belief, that could we have a dreaming revelation of the manner of their hierophants, orators, players, sophists, street-criers, and school-boys, we would awake to record a chapter of criticism, very much like our fiftieth section, on the faults of readers in the nineteenth century.

The style of that vocal perfection which the Roman eulogist, by the privilege of his poetry, figuratively ascribes to the inspiration of the Muse, may, in the chant of the Odeum, the declamations of the Theatre, and the recitation of the Olympic Games, have been with the Greeks, a greater departure from the rule of nature in the human voice, than they sometimes exhibited, in a departure from their high and all-sufficient principle of unity in Material, by the discordant assemblage,—in their most celebrated Statues,—of gold, and ebony, marble, ivory and wood: or in the violation of their own eternal rules

of simplicity, grandeur, unity, decorum, and grace, exhibited in the Erictheum,—placed, as it would seem, to make its faults more glaring,—placed in ‘audacious neighborhood,’ beside the all-surpassing Parthenon.

I return from this digression, to remark, that ignorant as we are of the real vocal practice of the Greeks, the reader who has attentively considered, and who comprehends the descriptions, in this essay, will be satisfied, to conjecture for himself, what they did if it was wrong, and to decide what it was, if they knew, and did what is right.

If then Signor Pulci did delight the adulated and munificent Lorenzo, by the recovery of some lost conventicle or canting tune, in vogue with the ancient Altar or the Stage; it might allow the conjecture, that some Recitative-corruption of speech had come down by tradition from Homer or Tyrtæus, or was, in latter days, by some capricious influence, imposed upon the servile ear: just as the natural laws of vocal expression are in this generation, overborne with like distortion, by the inveterate dogmas of the composer, the masked tyranny of fashion, and the consenting slavery of mankind.\*

\* I once contemplated subjoining to this essay, some remarks on the subject of Greek accent. But perhaps the obscurity, inconsistencies, and meager philosophy of this worried topic of classical heresy and faith, are now sufficiently apparent, by the light of our preceding analysis. The self-delusions of national vanity are peculiar to no age or people: and one can see about him every day, enough of the boast of empires and of men, to make him scrutinize the rolls of fame, blazoned by the same genus of vainglory and of credulity, two thousand years ago.

We know all the stories about barbarian ambassadors being delighted with the mere music of a language, they did not understand: and of that universal acuteness and ‘proud judgment of the ear,’ which made the Athenian herb-women and porters speak with all the purity of the Academy. But we should have other proof than the report of Greek grammarians: and should find them writing with more fulness and precision, on a subject they are said to have understood so well, before we believe that in this matter they were at all superior to ourselves.

If one were even disposed to believe in the vocal perfection of the Greeks, through any other than their own testimony, he might well question the authority of their Roman eulogists: since they themselves, the pupils of the Greeks, display no better analysis or system in their institute of elocution. We

HERE I conclude the cursory view of the physiological functions of Song and Recitative: having avoided therein, every thing like a practical consideration of the subject. Some one better qualified than myself may be disposed to prosecute the inquiry. In the first part of this work, the nature of expression in speech is set forth by an elementary description, and detailed illustration of its particular forms. An investigation of the nature of expression in Song by the light of that description, and according to the hints here thrown out, would be interesting, and might be successful. Nothing could give me more pleasure than to assist in its development. But this would lead me from some other designs of duty; and I have too impatient a perception of the wasted experience, and profitless logic, which daily present themselves in the changeful errors of my profession, not to desire to use in its service, a method of philosophy which I hope will be found to have been effectual here.

For reasons that are known to more than to myself, but which the public need not at present know, I laid aside a Practical work on Medicine, with the view of completing this: and I am now going to resume it.

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It is more than twenty-seven years since the preceding sentence was written, in the first edition of this Essay. After its publication, I did resume the subject to which I then alluded. Its broad design was arranged in early life; and much of its

may fairly estimate their discrimination, when with the same pen that deals out the extravagancies of praise upon the oratorical action of their masters, they gravely give us, as proof too of their own nicety in vocal matters, the story of one of their famous orators having occasion for a Pitch-pipe: to enable him to recognize his own voice, and to govern his melody, through the more acute perceptions of a slave, who now and then blew this little regulating trumpet at his elbow!!

Should I be obliged to hold an opinion upon the subject of ancient accent; the fixed appropriation of its acute, grave, and circumflex signs to syllables, being utterly inconsistent with a proper or elegant system of intonation, would induce me to believe,—the Greeks and Romans did always mean stress, by their idea of the accentual function: but that they had connected with it a crude theory of pitch, formed perhaps out of some fragments of Egyptian science, which Pythagoras, or whoever imported them, did not thoroughly understand.

detail was afterwards executed. Having however resolved to pursue that subject by observation alone ; and being unwilling either to throw time away, or to be forced into wasteful contentions, without even a distant prospect of usefulness, I long since laid it aside for subjects, that, if not contributive to others, might at least be instructive and agreeable to myself. Its purpose was, on the ground of the method of discovery adopted in this essay, to propose to the Practical Department of Medicine, the means for inquiring into the deep-laid causes of its unconscious theoretic habits ; its sectarian contrarities ; its perpetual changes in opinion and practice ; and its restless, but well-meant endeavors in the wrong way, to accomplish something right and needful for itself.

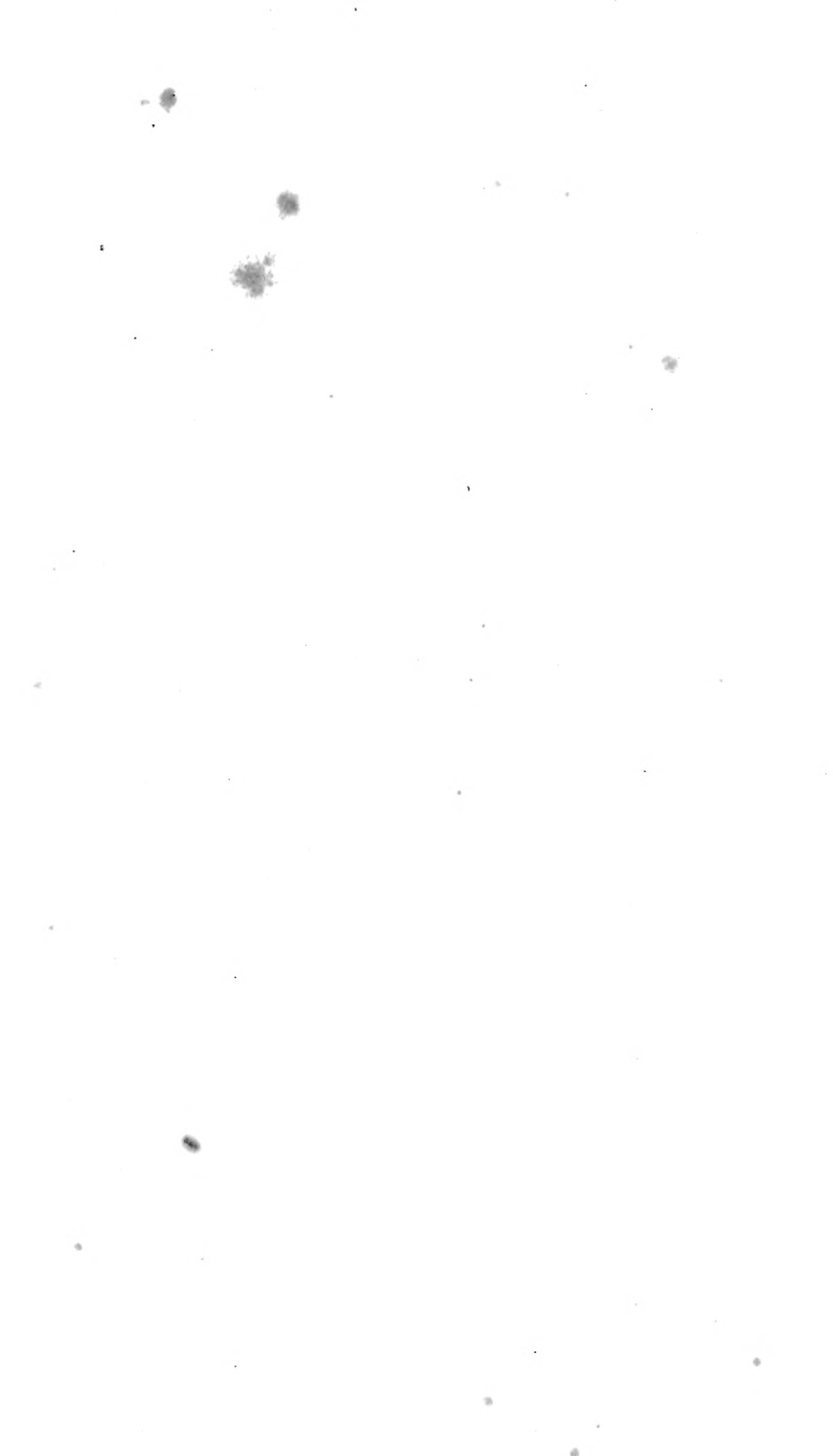
To obtain if possible, a hearing in a Cause so apparently hopeless, I laid before the Profession the preceding Example of philosophic investigation. This was not done with the least thought to improve its Elocution ; but to suggest, from the successful result of an inquiry into one of its own subjects, a like inquiry into some of those versatile fictions, which under the name of knowledge, have to no purpose, occupied it so long ; and which have, to the plain observation of the world, been so long a subject of well-deserved satire. In this object, however, I have failed. For though it was submitted as an original view of the proper Physiology of the voice, yet with a Census of more than forty thousand Physicians, in the United States, I do not know, nor have I heard of one, who has so far looked into it, as to have risked his Theoretic Life, by catching a single infectious idea from its adopted Baconian method ; a method that did hope to recommend itself by what it had done.

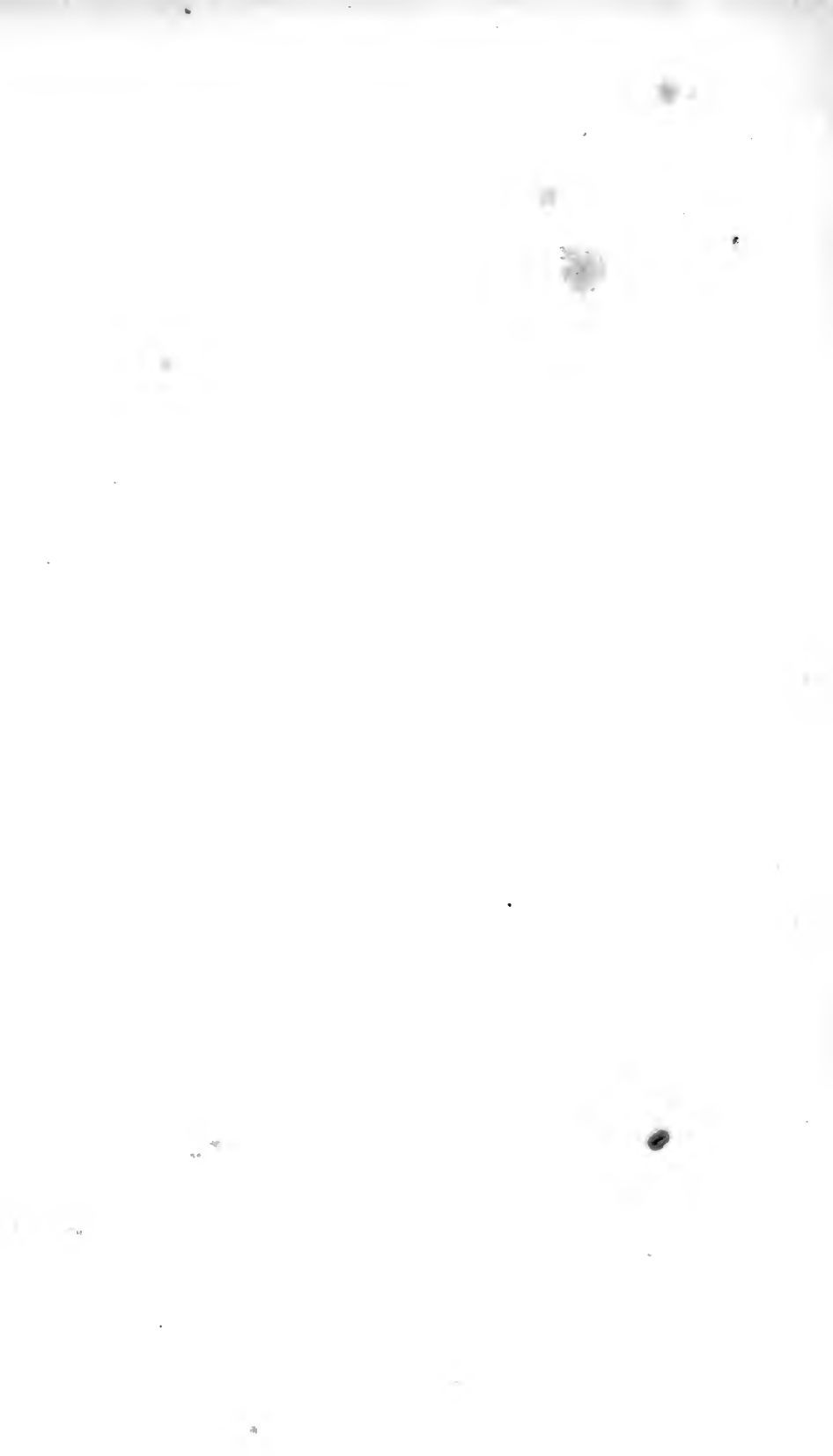
To my intelligent readers of another class, I may remark,—and it will perhaps be understood,—that widely different as the Essay they have just finished is, in logic and in practical character, from the Old Elocution ; there would be a still greater difference between some *New Order of Medicine*, founded on the method of this Essay,—and the disorderly opinions and practice of any of the countless Heterogeneous Systems of the day : Systems under which, their votaries must continue, as they have



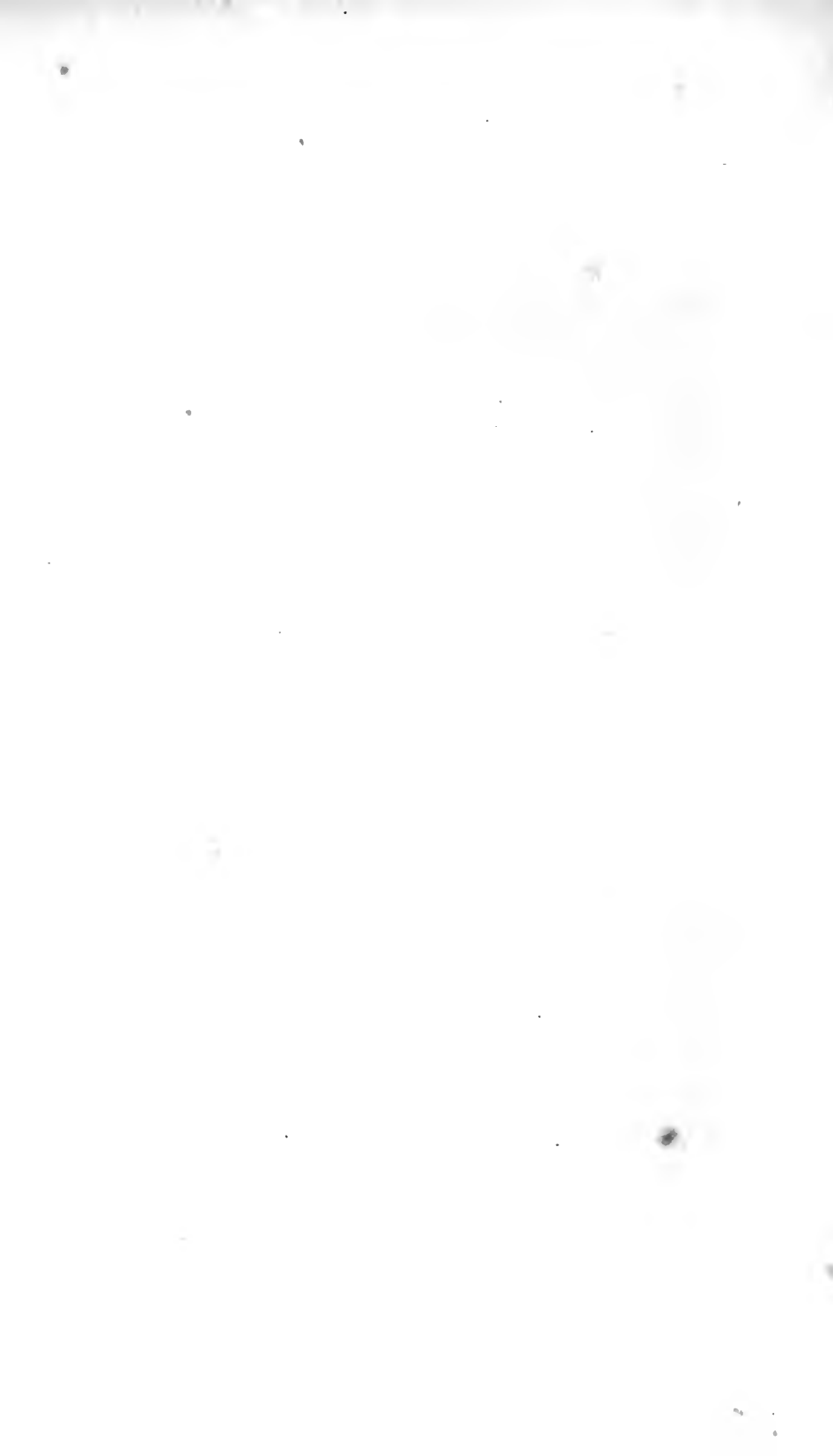
always done, to pretend to know more than they do know, and affect to perform more than with their jealous contentions among themselves, they ever can. Let them then change their narrow method of observing and thinking, for one of Baconian breadth in observation and thought: and thus Truth,—who in her purity and plainness seems always to have avoided them,—when no longer under the fear of being degraded by Popularity, and mystified by the interests of Professorial Schools, will, with but an experimental and observative *look* of invitation on their part, lose all her shyness, and freely afford her restorative assistance in their present theoretic extremity.

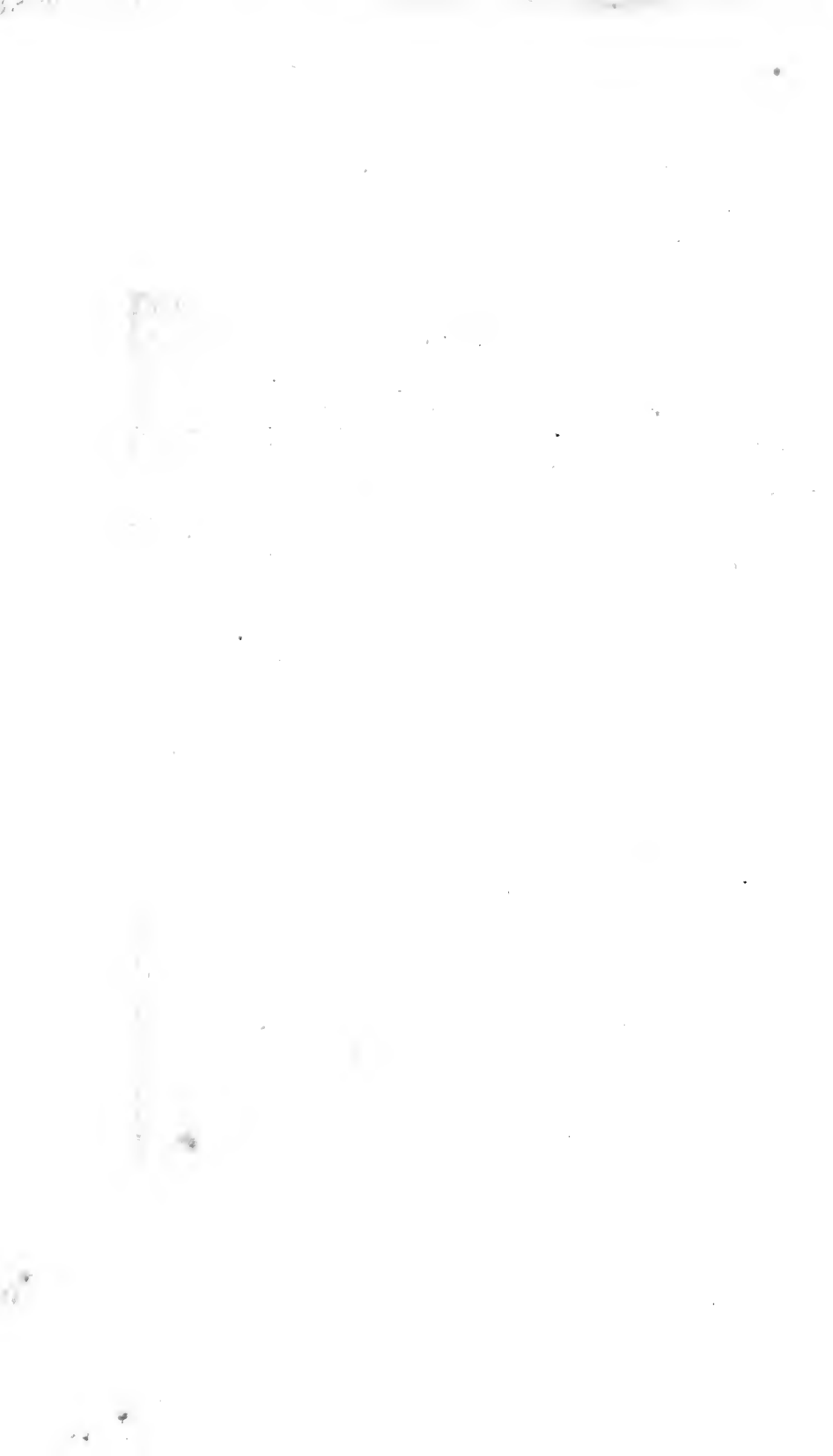
THE END.











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